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A conductor's study of Villa-Lobos's Magnificat-Alleluia and Bendita Sabedoria

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**A CONDUCTOR'S STUDY OF VILLA-LOBOS'S
*MAGNIFICAT-ALLELUIA AND BENDITA SABEDORIA***

**A Monograph
Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

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Abstract

Heitor Villa-Lobos is one of the most important names in South American music and probably the most important name in Brazilian music. His musical output includes symphonies, symphonic poems, operas, chamber music, concertos, and choral music, among other genres. His choral music output is significant and includes pieces in which the chorus seems to be used for color and rhythm in a primarily instrumental texture, educational music, folk and secular pieces, large scale choral pieces, and sacred music.

This document provides a brief survey of his choral music and a conductor's study of his last two choral works, *Bendita Sabedoria* and *Magnificat-Alleluia*. The research is divided into three chapters. The first chapter, entitled "Survey of Villa-Lobos's Choral Music," briefly examines the principal categories of his choral output. Works such as *Nonetto*, *Quatuor* (including female choir), *Choros no.10*, *Missa São Sebastião*, *Missa Vidapura*, and *Pater Noster* are used as examples. The second and third chapters are entitled "A Conductor's Study of Villa-Lobos's *Bendita Sabedoria*" and "A Conductor's Study of Villa-Lobos's *Magnificat-Alleluia*," respectively. The two works are examined in the areas of text, form, texture, harmony, rhythm, and orchestration, with suggestions for their interpretation and preparation of the two works included in the conductor's study.

Villa-Lobos's choral music encompasses a variety of choral works in different categories. Among these, *Bendita-Sabedoria* and *Magnificat-Alleluia* are outstanding works that deserve more frequent performances due to their inherent musical qualities.

Chapter 1

Survey of Villa-Lobos's Choral Music

Heitor Villa-Lobos (1887-1959)¹ is the most well known Brazilian composer of the 20th century, famous for numerous aspects of his life, such as his prolific compositional output, his role as a music educator, his flamboyant personality as a conductor, and his guitar music, all part of a fascinating existence. He is known as an outstanding orchestrator. In addition, the uniqueness of his self-taught musical style has made his music quite different from that of many of his contemporaries. Much of his choral music - despite a considerable output and much quality work - is unknown when compared to other areas of his overall musical production. Therefore, Villa-Lobos's choral music is a relatively fresh area for academic study and performance.

Villa-Lobos's choral music is actually present throughout the composer's vast output. He consistently uses collective vocal music in many of his compositions, including the instrumental ones. Of these, there are certain works that seem to fall into a category including primarily instrumental pieces with significant episodes of vocal music inserted mainly for coloristic effects and choral pieces in which the voices are used in the traditional sense, but with more pronounced timbral and rhythmic characteristics in the texture. Three examples of this type of music are *Nonetto*, *Quatuor*, and *Choros* no.10. In the examination of the first two works, the primacy is the instrumental setting and the voice seems to be treated as simply one more element of

¹Luiz Heitor Corrêa de Azevedo, "Villa-Lobos, Heitor," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie.

the texture, with rhythm, color, and instrumentation as its principal function. *Choros no. 10*, on the other hand, places the chorus in a more prominent role, although the use of syllables whose origin is unknown coupled with the rhythm of the vocal lines seem to give a certain instrumental quality to the use of the vocal ensemble in the piece.

In these pieces, the voices are sometimes used in a manner that reveals little or sometimes a complete lack of relationship of the words to an actual textual message. Moreover, there is a relatively limited role of the vocal ensemble coupled with the style of the music, which departs somewhat from Villa-Lobos's own choral style, especially his sacred output. In these hybrid pieces, the words are not intended to convey a textual message, but seem to be frequently employed as timbral color, be it percussively or, sometimes, melodically, notably when the composer employs *boca chiusa* (closed mouth) and syllables such as "an" "pinn." Therefore, they represent a unique way in which the composer employs the human voice and reveal important elements of Villa-Lobos's overall choral style and his philosophy of vocal and instrumental music, making them important in the understanding of musical issues relevant to this project.

Nonetto

Nonetto, subtitled "*Impressão rápida de todo o Brasil*" (A quick impression of the entire Brazil), was composed in 1923² as a unique piece in one movement, with the suggested duration of about 18 minutes.³ The piece is 488 bars long of which about 1/3

²Ibid.

³This duration is indicated on the Max Eschig edition (ME 2417).

include the participation of the vocal ensemble. Despite the title *Nonetto*⁴, the work is scored for a relatively large musical group as follows.⁵

Flute

Oboe

Clarinet

Alto saxophone (also baritone)

Bassoon

Harp

Piano

Celesta

Percussion section

- Timpani
- Xylophone
- Bombo
- Tambourine de campagne
- Tambor grande
- Pandero grande
- Pandero pequeno
- Caixa
- Tam-tam
- Prato de bronze
- Triângulo
- Caxambo

(Typical Brazilian instruments):

- Puíta
- Reco-recos (small and large)
- Chocalhos (wood and metal)
- Two coconuts (of different sizes)
- Prata de louça grossa
- Whistles
- **Mixed choir** [emphasis is mine]

(Original instruments):

- Wood-block
- Assiete epaisse en faience
- Sifflet

⁴The spelling *Nonetto* is an archaic spelling of the currently employed spelling *Noneto* in the Brazilian Portuguese language. *Noneto* means nonet, that is, a piece for nine part ensemble.

⁵Note that the chorus is not included in the nine instrumental areas specified by the composer in the score, thus reinforcing its subsidiary function.

Nonetto was composed around the time the composer was deeply interested in striking instrumental sonorities. During this time, the term “Primitivism” was applied to Villa-Lobos's monumental works such as the symphonic poem *Amazonas* (1917) and the ballet *Uirapuru* (1917),⁶ pieces that may even have influenced Darius Milhaud in his *L'Homme et son desir*.⁷ The orchestral sonorities of this period in Villa-Lobos's life may reveal some links to Stravinsky's style, although this concomitancy may have been simply coincidental,⁸ as Villa-Lobos was probably unaware of Stravinsky's own orchestration style, thus contradicting Horta's observations on the subject.⁹ *Nonetto*'s unique score gives this piece interesting orchestral sonorities. Its particular style and Villa-Lobos's *avant garde* goals at the time would eventually lead to mixed reactions from the conservative Rio de Janeiro critics on one hand¹⁰ and a more receptive reaction by the Parisian audiences on the other, the French being also interested in this kind of sonority during the early 1920s.¹¹

The choir enters in m. 43. The preceding 42 measures do not seem to function as an introduction to this choral entrance, which actually lasts only one measure; rather, the previous section is an instrumental one to which the choir simply seems to add a moment of color and rhythm on the word "ouahy" at m. 43 (Figure 1, p. 5).

⁶Azevedo, "Villa-Lobos."

⁷Glenn Watkins, *Pyramids at the Louvre: Music, Culture, and Collage from Stravinsky to the Postmodernists* (Cambridge, MA: Harvard University Press, 1994), 112-113.

⁸David Appleby, *The Music of Brazil* (Austin, TX: The University of Texas Press, 1983), 121.

⁹Luis Paulo Horta, in his *Villa-Lobos, Uma Introdução* (Rio de Janeiro, Jorge Zahar Editora, 1987), pp. 32-33, cites Russian music, specifically *Firebird*, as a significant influence on Villa-Lobos's musical style around this time, though this claim is not consistently supported by other sources.

¹⁰Appleby, *Music of Brazil*, 121.

¹¹Eero Tarasti, *Heitor Villa-Lobos: The Life and Works* (Jefferson, NY: MacFarland, 1996), 45-46.

Later, the choir sings a melody with a coloristic quality and unusual text. The terms used are "Ouahy" in the soprano and tenor lines accompanied by "gourou" on the altos and basses lines (Figure 2).

Figure 2 is a musical score for the piece *Nonetto*, measures 71-73. The score is written for a large ensemble, including woodwinds, strings, and a choir. The tempo is marked *Meno* (76 = ♩). The key signature is one flat (B-flat major or D minor). The score is divided into three systems, each containing measures 71, 72, and 73.

The instruments and parts shown are:

- Flute (Fl.)
- Oboe (Ob.)
- Clarinet (Clar.)
- Saxophone (Sax.)
- Bassoon (Fag.)
- Contra Bassoon (G.C.)
- Cello (Cél.)
- Harp
- Soprano (Sop.)
- Contralto (Cont.)
- Tenor (Ten.)
- Bass and Baritone (Bar. e Baix.)
- Piano

The choir parts (Sop., Cont., Ten., Bar. e Baix.) are the focus of the text. The lyrics are:

- Soprano: *Ou — á — hy*
- Contralto: *gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou!*
- Tenor: *Ou — á — hy*
- Bass and Baritone: *gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou, gourou!*

The score includes various musical markings such as *ff* (fortissimo), *mf* (mezzo-forte), *f* (forte), *gliss.* (glissando), and *sec* (secco). The piano part features a prominent bass line with *ff* markings.

Figure 2. *Nonetto*, mm. 71-73.

Nonetto, mm. 71-73. NONETTO. Music by Heitor VILLA-LOBOS. © 1929 by editions DURAND (Eschig).

Villa-Lobos may have collected the complete text during his Brazilian excursions. Thus, the text setting seems to mimic sounds from the Indians and the jungle, though in all probability, Villa-Lobos's own Brazilian excursions and therefore his collection of Brazilian musical materials may not have been as extensive as it is usually assumed.¹²

Quatuor

Quatuor pour Harpe, Celesta, Flûte et Saxophone Alto mi bémol avec voix féminines (Quartet for harp, celesta, flute, and alto saxophone with female voices)¹³ is another example of Villa-Lobos's fascination with the color and vocal effects that can be obtained by the use of the human voice as one more element of a primarily instrumental fabric. The piece was composed in 1921,¹⁴ lasts about 20 minutes,¹⁵ and is divided in three movements totaling 228 measures. It is subtitled "*Impressões da vida mundana* (Impressions of the mundane [worldly] life)." Its subtitle and coloristic style may be an indication of Villa-Lobos's interest in Debussy's impressionistic style, since Debussy and French music are possible influences in the composer's own musical practices.¹⁶ The first movement is entirely instrumental. Thus, in *Quatuor*, the vocal ensemble is employed in the second and third movements only, but in episodic form, and only for a few measures at a time.

¹²Tarasti, *Life and Works*, 39-40. The author explains that Villa-Lobos actually traveled through several Brazilian regions. However, due to the very precarious conditions he would have encountered on trips of this magnitude in a country of the size of Brazil, his incorporation of Brazilian themes in his music (especially Indian themes) was more likely through available anthropological collections at the time or he may have simply created some of the themes himself.

¹³Note that the voices are not part of the "quartet" [*quatuor*], but an additional element to an otherwise instrumental piece.

¹⁴Azevedo, "Villa-Lobos."

¹⁵This duration is indicated on the Max Eschig edition.

¹⁶Tarasti, *Life and Works*, 41.

The text is made of simple phonemes and there is no indication of their linguistic origin on the score. In movement 2, for instance, the female choir performs for the first time in m. 16, when the composer indicates *bouche fermée* (closed mouth) (Figure 3).

The choir enters for the first time in movt.2, m.16 (closed mouth) →

Tutti (*tonche fermée*) ← closed mouth indication

2

Voix

Choir

Flûte

Sax.

Cél.

Harpe

con Pedal

Voix

Flûte

Sax.

Cél.

Harpe

3 Più mosso

Voix

Flûte

Sax.

Cél.

Harpe

Solo

(do¹ sol² mi³)

(sol¹ la² re³)

Figure 3. *Quatuor*, mm. 16-31.

QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL AVEC VOIX FEMININES). © 1955 by editions DURAND (Eschig).

In m. 64, the composer does not even give an indication as to what text is to be sung. This suggests that *boca chiusa* should be used here, a technique he applies in some of his choral pieces (Figure 4).

The score is for 'Quatuor' (mm. 60-66) by Olivier Messiaen. It is written for Voice (Voix), Flute (Flûte), Saxophone (Sax.), Celesta (Cél.), and Harp (Harpe). The first system (mm. 60-63) shows a complex rhythmic pattern in the Harp and Celesta, with the Voice and Flute/Saxophone playing melodic lines. The second system (mm. 64-66) begins with a double bar line and a repeat sign. A bracket labeled '[7] (88. a)' indicates a repeat of the first system. The Voice part is marked 'SOPRANI Tutti' and 'ff'. The Flute and Saxophone parts are marked 'ff'. The Celesta part is marked 'ff legato con pedal'. The Harp part is marked 'p' and 'harm.'

Figure 4. *Quatuor*, mm. 60-66.
 QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL
 AVEC VOIX FEMININES). © 1955 by editions DURAND (Eschig).

Next, the female chorus returns in m. 77 on the syllable "pinn." The parallel lines sung by the female choir are wave like, perhaps with a certain instrumental quality created by the prolonged vowel. They are accompanied by the celesta and the harp, which punctuate the texture with chords that add color and harmony to the section. The direction of the vocal duets is inverted, which creates another level of interest in the music (Figure 5).

The chorus returns in measure 77: "pinn!"

The musical score for measures 77-78 of 'Quatuor' is shown. It features five staves: Voix (Soprano and Alto), Flûte, Sax., Cél. (Celesta), and Harpe (Harp). The tempo is marked 'Andante quasi adagio (50:♩)' and 'rit.' (ritardando). The lyrics 'Pinn!' are written under the vocal staves. The harp part includes markings for 'f' (forte), 'p' (piano), and '(sib)' (sibylla).

Figure 5. *Quatuor*, mm. 77-78.
 QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL
 AVEC VOIX FEMININES). © 1955 by editions DURAND (Eschig).

The choir returns in mm. 89-92, on the syllable "An." Again, the voices contribute to the overall instrumental quality of the section, combining with the instruments to add a deeper dimension of timbral and rhythmic content to it (Figure 6, p. 11).

Finally, the female chorus returns on the syllable "Oun!" in m. 96. They sing on a longer episode that will extend to m. 123 (Figure 7).

The chorus returns in measure 96: "Oun!"

The musical score for measures 95-98 of 'Quatuor' is presented in two systems. The first system covers measures 95 and 96, while the second system covers measures 97 and 98. The instrumentation includes Voix (Soprano), Flûte, Sax., Cél., and Harpe. In measure 95, the flute has a 'veloce' section. In measure 96, the female chorus returns with 'Oun!' on a long note, and the tempo is marked 'Tempo (88)'. The flute continues with a 'f legato sempre e grazioso' line. Measures 97 and 98 show the continuation of the chorus and instrumental parts.

Figure 7. *Quatuor*, mm.95-98.
QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL
AVEC VOIX FEMININES). © 1955 by editions DURAND (Eschig).

In movement 3, the female choir sings for the first time in m. 107. Here, one must pay attention to the composer's indications in *Quatuor*, which need careful interpretation by the conductor. They indicate a somewhat experimental use of the voice. Thus, conductors must employ creativity combined with discerning understanding of the requirements of the score. The score's indications in French read as follows: "*Battez légèrement la bouche avec la pointe des doigts de façon à bien marquer chaque croche*" (Tap slightly the mouth with the tip of your fingers in such a way as to mark well each eighth note). Villa-Lobos adds a footnote with the following additional instructions: "*On peut aussi prononcer sur chaque croche la syllabe 'Lou!' sans battre. Ex. Lou! Lou! Lou!*" (one can also pronounce on each eighth note the syllable 'Lou' without tapping the mouth. Ex. Lou! Lou! Lou!), which is followed by triplets indication (Figure 8, p. 14).

In addition, the rhythm of the vocal ensemble at this point consists of triplets against the two eighth notes that subdivide the movement's 2/4 meter signature. This rhythmic motive is maintained throughout the passage (Figure 8, p. 14).

Choros no.10

In *Choros no. 10*, the role of the vocal ensemble is much more prominent, thereby pointing it more towards a primarily choral composition. The piece includes a significant portion in which Villa-Lobos combines rhythmic syllables with a text in Portuguese.¹⁷

Composed in 1926,¹⁸ only a few years later than *Quatuor* and *Nonetto*, it extends some

¹⁷This indication is a case in point regarding the composer's view of the instrumental potential of the human voice. There are actually two editions of *Choros no. 10*. In one, there is an extended section where the collected syllables are combined with a long text in Portuguese. However, the Portuguese may be completely replaced by the syllable "Ah" in another edition, which may again suggest the voices could be considered as one more element of an otherwise instrumental texture.

¹⁸Azevedo, "Villa-Lobos."

Movement 3: the chorus enters in measure 107

Battez légèrement la bouche avec la pointe des doigts de façon à bien marquer chaque croche. *

8

SOP. DIV. Oh! Tutti

Voix

Flûte

Sax.

Cél.

Harpe

Voix

Flûte

Sax.

Cél.

Harpe

Voix

Flûte

Sax.

Cél.

Harpe

* On peut aussi prononcer sur chaque croche la syllabe "Lou" sans battre. Ex: Lou Lou Lou

Figure 8. *Quatuor*, mm. 104-118.

QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL AVEC VOIX FEMININES). © 1955 by editions DURAND (Eschig).

common trends of the earlier examples, such as the incorporation of possibly collected text, the somewhat programmatic nature of the texture and, of course, the use of the chorus. In this case, the composer employs the chorus extensively for color and especially for rhythm along with the optional long section in Portuguese.

The piece is scored for chorus and orchestra. It is 291 measures long with the vocal ensemble appearing in about 2/3 of it. Percussive syllables span from mm.177-291, whereas the "*Rasga o coração*" (tear the heart apart) section in Portuguese (along with the collected texts) extends from mm. 217 to the end of the composition, except for mm. 265-266, 282-284, and 290-291 (the last two measures of the composition). He also included Brazilian musical materials such as *samba*, *chorinho*, and *marcha rancho*.¹⁹ Additionally, he used an Inca theme, thereby going beyond Brazilian music in this work.²⁰ The incorporation of syllables with intense rhythmic and textural function once again suggests that the voices are one more instrumental layer of the piece's overall orchestral texture. One illustrative example of the style of the piece is the powerful rhythmic effect created by the choir singing on a text that sounds intensely percussive against the orchestral background (Figure 9, p. 16).

Although these pieces may not necessarily be viewed as purely choral compositions, their stylistic elements reveal certain creative preferences by the composer. Some of these characteristics are actually found in Villa-Lobos's choral music, especially his interest in using vocal syllables for rhythm or color as one more element of texture and orchestration, elements clearly present in *Bendita Sabedoria*,

¹⁹José Pedro Boéssio, "Choros No.10 by Heitor Villa-Lobos: Aesthetic Connections with the *Week of Modern Art*" (D. Mus. diss., Indiana University, 1996), 70.

²⁰Ibid.

FL

Ob.

Clar.

Sax.

Fag.

Corn.

Pist.

Tromb.

Pistas e Cax.

Trin Gde C.

Piano et Harpe

Sop.

Cont.

Ten.

Bar.

Baix.

I Vno

II

Viole

Vcello

C. B.

CHOROS NO.10. Music by Heitor VILLA-LOBOS. © 1928 by editions DURAND (Eschig).

where Villa-Lobos employs vowels, neutral syllables, and *boca chiusa*. In addition, the interplay of instruments and voices, each intensifying the other, will be found in *Magnificat-Alleluia*. Therefore, when Villa-Lobos intentionally blurs the boundaries of his instrumental and vocal languages in these pieces, he actually reveals deeper characteristics of the works. This principle, instead of weakening the overall design of some of his pieces, actually further unifies them, reinforcing both the vocal and instrumental areas, along with adding beauty to the works.

Categories of Choral Music

Villa-Lobos's choral music can be divided into five categories: those pieces in which the chorus is used instrumentally within a primarily instrumental fabric (examples are *Nonetto*, *Quatour*, and *Choros* no.10); educational music - notably from his years as Head of the SEMA²¹ – *Superintendência de Educação Musical e Artística da Prefeitura do Distrito Federal* – (Superintendence of Art and Music Education of the Federal District Government [Prefecture]) - folk and secular pieces; longer choral pieces; and sacred choral music. The classification into five categories, though far from comprehensive, fully encompasses his choral music output.

His educational music was created not only because of Villa-Lobos's own educational beliefs, but also because of the requirements of his position as a government official for the Getúlio Vargas regime. The choral pieces he composed during this educational period are numerous and varied in style. During this time, Brazil began to develop a coordinated national plan of musical education. Sadly, the extremely heavy schedule of trips and official engagements Villa-Lobos kept during

²¹Lisa Peppercorn, *Villa-Lobos, The Music: An Analysis of His Style*. Translated by Stefan de Haan. (London: Kahn & Averill. White Plains, NY: Pro/Am Music Resources Inc., 1990), 112.

those times may have been so taxing on the composer that it contributed to the end of his relationship with his first wife, Lucília Guimarães. Ultimately, Villa-Lobos announced its end through a letter dated 28 May 1936 he wrote to her from Berlin.²²

The educational period produced a remarkable number of choral compositions. The best known characteristic of his educational plan was to assemble large groups of people (up to 40,000) to perform choral music which Villa-Lobos himself conducted. These assemblages were known as *orfeões*. The *orfeões* included some of his most nationalistic choral pieces and revealed the influence of the Vargas's totalitarian regime's philosophy. A fine example of this repertoire is found in certain pieces of Villa-Lobos's *Guia Prático*, which consists of several volumes of vocal (many of them choral) pieces and instrumental music.²³

Although they are similar in style to the educational choral works, the folk and secular choral pieces Villa-Lobos wrote are in a different category within his choral output. The two types frequently share characteristics, most notably in their employment of Brazilian folk themes and materials. They are characterized by their simplicity, which served the patriotic and educational objectives for which they were intended.

Villa-Lobos's folk and secular choral works are numerous, and produced throughout his career. Since Villa-Lobos's music made him a major name in Brazilian and South American musical Nationalism,²⁴ it is not surprising that many of these compositions

²²Lisa Peppercorn, "Correspondence between Villa-Lobos and His Wife Lucília," *Music and Letters* 61:3/4 (July-October 1980) : 290. In the letter, Villa-Lobos does not provide any specific details as to why the relationship ended, simply implying that affection had ceased and that the end was inevitable.

²³Vasco Mariz, *Heitor Villa-Lobos: Life and Works of the Brazilian Composer* (Washington: Brazilian American Cultural Institute, 1970), 22-3.

²⁴Isabel Aretz, *América Latina en su música* (Mexico City: Siglo xxi Editores, Paris: UNESCO, 1977), 157.

are nationalistic in nature. Their style reveals Brazilian musical elements and texts that depict the country and its culture. Some of them are also patriotic in nature, exalting the greatness of the country, encouraging the people to work for the progress of the nation (thus falling into the category of pieces composed while serving the dictator Getúlio Vargas regime), or simple arrangements of folk tunes.

Villa-Lobos also composed pieces in a category that includes select large scale pieces incorporating vocal forces. *Magnificat-Alleluia*, *Choros* nos. 10 and 14, *Bachianas* no. 9, *Nonetto*, *Missa São Sebastião*, *Symphony* no. 10, and *Missa Vidapura* are examples of this repertoire. These works span a large gamut of compositional characteristics: from single movement pieces for choir and orchestra to multi-movement compositions for a *cappella* chorus. A notable example is his *Bachiana* no. 9, which "is a textless piece for mixed choir, described by the composer as an 'orchestra of voices'".²⁵

Missa São Sebastião

The large scale *Missa São Sebastião* (Mass in Honor of Saint Sebastian) is one of Villa-Lobos's best known choral works. It was composed in 1937, during Villa-Lobos's educational period as Head of SEMA. The piece is scored for three parts *a cappella*. It is primarily in the polyphonic style typical of Villa-Lobos's unaccompanied sacred choral works, a manner of composition that resembles Renaissance music but incorporates his own style. The piece is divided in five movements, the prescribed *Kyrie*, *Gloria*, *Credo*, *Sanctus*, and *Agnus Dei*. It can be performed by unaccompanied women's chorus,

²⁵Azevedo, "Villa-Lobos," 765.

boy's voices, or men's voices.²⁶ This versatility of performance may be related to Villa-Lobos's views during his educational period, when he composed much fine and yet accessible choral music. The mass is typical of his unaccompanied choral music, including modulations, chromatic harmonies, occasional meter changes, and careful treatment of the Latin text. This large scale *a cappella* work may include elements of Brazilian folklore, possibly including *macumba* elements,²⁷ along with highlighting other characteristics of the composer's sacred choral music style (Figure 10, p. 21).

Missa Vidapura

*Missa Vidapura*²⁸ is another example of a large-scale choral piece by Villa-Lobos. The work actually falls into a limited number of longer sacred choral works by the composer. In this limited group are the multimovement *Bendita Sabedoria* (six movements), *Missa Vidapura* (five movements), *Missa São Sebastião* (five movements), and *Magnificat-Alleluia* (one movement).

The mass was composed in 1919 and employs the large-scale forces of the chorus, vocal soloists, and orchestra. Its style is different of its secular counterparts *Choros 10*, or his *Symphony no.10*. In the *Missa*, Villa-Lobos employed a more meditative style with religious overtones. *Vidapura* sounds sometimes contemplative, sometimes grand with the vocal soloists and chorus assuming the central role, differently from the more secondary, coloristic-instrumental function of the voice in the secular works. The

²⁶Heitor Villa-Lobos, *Missa São Sebastião* (Associated Music Publishers, 1937).

²⁷Henry Cowell. "Villa-Lobos: Mass of San Sebastian, for Three Voices, *a cappella*." *Musical Quarterly* 34 (April 1953): 341. The word *macumba* refers to the practices of the African-Brazilians, notably to their culture and folklore.

²⁸Although the work is generally known as *Missa* (mass) *Vidapura*, the Max Eschig edition (M.E. 9010) and other sources (including the New Grove article by Luis Heitor Correa de Azevedo), name it *missa-oratório* (oratorio mass).

tu - - - ras.

Et re-sur-re-xit ter - ti-a di - e, se-cun-dum Scrip - tu - ras.

tu - - - ras.

(123) *mf* Et as-cen - dit in

mf Et as-cen - dit in

mf Et as-cen - dit in cœ - lum: Et as-cen - dit in

(126) **Allegro**

cœ - lum. Se-det ad dex - te-ram Pa -

cœ - lum. Se-det ad dex - te-ram Pa -

cœ lum.

- - tris, se-det ad dex - te - ram Pa - tris,

- - tris, se-det ad dex - te - ram Pa - tris,

Figure 10. *Missa São Sebastião*, movement 3, *Credo*, mm. 119-142.
 MISSA SÃO SEBASTIÃO (MASS IN HONOR OF ST. SEBASTIAN). By: Heitor Villa-Lobos. Copyright © 1937 (Renewed) by Associated Music Publishers, Inc. (BMI). International Copyright Secured. All Rights Reserved. Used by Permission.

section from mm. 1-24 of the fourth movement, *Sanctus*, illustrates important stylistic characteristics of the mass (Figure 11, pp. 23-24).

Villa-Lobos's sacred music is, perhaps, his most comprehensive choral output and it is in his sacred choral music that Villa-Lobos created his most consistent choral music style. This category encompasses a variety of choral compositions such as the above mentioned large scale *Vidapura* and *Missa São Sebastião*, shorter and yet multimovement pieces such as *Bendita Sabedoria*, or the many motets from his great collection *Música Sacra*. These works were composed through most of Villa-Lobos's active life as a composer, the first examples as early as 1905,²⁹ and continued through his career with pieces such as *Vidapura* (1919), *Missa São Sebastião* (1937), and his two last choral pieces, *Magnificat-Alleluia* (1958) and *Bendita Sabedoria* (1958).

Pater Noster

A notable example of this repertoire is *Pater Noster*, which, according to editor Wilbur Skeels from *Cantus Quercus*, is part of the collection *Música Sacra*.³⁰ This work, which collects sacred pieces written from 1937-1952, culminates the composer's choral anthology series, a group of choral compositions directly related to the polyphonic style stemming from the great *Missa São Sebastião*.³¹ *Pater Noster* is a

²⁹Azevedo, "Villa-Lobos."

³⁰Some of the pieces included in the collection are *Ave Marias* (including a rare setting in Portuguese), *Praesepe*, *Cor Dulce*, *Cor Amabile*; *Panis Angelicus*, *Sub tuum praesidium*, and his great *Pater Noster*. The pieces are mostly in liturgical style, presenting characteristics similar to Renaissance music and Villa-Lobos's own musical style. Although the collection itself has not been published in the U.S. yet, recently, *Cantus Quercus*, a publisher from California, has begun publishing individual pieces from the collection (World Wide Web address: www.cantusquercus.com).

³¹Heitor Villa-Lobos, *Sacred Choral Music*, Corydon Singers and Orchestra, Matthew Best, Conductor, Hyperion CDA 66638. Audio Compact Disc. Notes, p.5.

SANCTUS

Adagio

Sop.

M.-Sop.

Tén.

Bas.

Or.

Adagio

p

mf

Solo

San - ctus, San - ctus,

6

①

Figure 11. *Missa Vidapura*, movement 4, *Sanctus*, mm. 1-24.
MISSA VIDAPURA. Music by Heitor VILLA-LOBOS. © by editions DURAND (Eschig).

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is common time (C).

First System:

- Vocal 1 (Soprano):** etus, (rest), (rest), (rest)
- Vocal 2 (Alto):** etus, *Tutti* San - etus, Do -
- Vocal 3 (Tenor):** *p* San - etus, Do -
- Vocal 4 (Bass):** *Tutti* *p* San - etus, Do -
- Piano:** Accompaniment with chords and moving lines in both hands.

Second System:

- Vocal 1 (Soprano):** (rest), (rest), (rest), *Tutti* De -
- Vocal 2 (Alto):** mi - nus De - - - us Sa - - ba oth,
- Vocal 3 (Tenor):** mi - nus De - - - us Sa - - ba oth,
- Vocal 4 (Bass):** mi - nus De - - - us Sa - - ba oth,
- Piano:** Accompaniment with chords and moving lines in both hands.

Dynamic markings include *p* (piano) and *mf* (mezzo-forte). The word *Tutti* is used to indicate a change in the texture or volume of the choir.

Figure 11 (cont.).

motet scored for SATB a cappella choir. Its imitative style, typical of Villa-Lobos's motets during this period, confirms his ability as a composer of fine choral music. Accordingly, *Pater Noster* is polyphonic with the vocal lines and structure being delineated by the Latin text.

Like *Missa São Sebastião*, *Pater Noster* has a certain Renaissance flavor clothed in modern fashion, notably its harmony. The form is directly influenced by the Latin text of the *Lord's Prayer*, since important phrases and sections of the work correspond to the phrases of the text. The motet, while relatively short, is an intense work of poignant harmonies and beautiful melodic materials, so typical of Villa-Lobos (Figure 12, p. 26).

Bendita Sabedoria and Magnificat-Alleluia - Late Works

Villa-Lobos's active life as a composer seems to fit well in three fifteen-year periods. The first, from about 1915/1930, the second from around 1930/1944-5, and the last from approximately 1944-5/1959, the year he passed away.³² The last fifteen-year period was one of maturity in Villa-Lobos's career, when he wrote many instrumental compositions, such as his *Bachiana* no.9 (1945), his piano concertos no. 1 (1945), no. 2 (1948), and his Symphonies nos. 8, 9, and 10 (1950, 1950, and 1952 respectively), this last work including chorus and soloists.³³ He also composed a few additional motets as part of approximately 35 such pieces written between 1905-52, along with other choral music towards the end of his life.³⁴

³²Lisa Peppercorn, "The Fifteen Year Periods in Villa-Lobos's Life," *Ibero-Amerikanisches Archiv* 5/2 (1979) : 179.

³³Azevedo, "Villa-Lobos."

³⁴Simon Wright, *Villa-Lobos* (Oxford, New York: Oxford University Press), 140.

Pater noster

The Lord's Prayer

for mixed choir, SATB

Luke 11:2-4

Music by Heitor Villa-Lobos, (1950)
edited by Wilbur Skeels

Moderato ♩ = 58-60 *mf*

Alt
Pa - ter nos - ter, qui
Our — Fa - ther, who

Ten
Pa - ter nos - ter, qui es in cœ - lis, ——— Sanc -
Our — Fa - ther, who art in heav - en, ——— Hal -

Soprano *mf*
Pa - ter nos - ter, qui es in cœ - lis,
Our — Fa - ther, who art in heav - en.

es in cœ - lis, ——— Sanc - ti - fi - ce - tur, ———
art in heav - en, ——— Hal - low - ed, hal - low -

ti - fi - ce ——— tur, Sanc - ti - fi -
- low - ed, hal - - low - ed, ——— hal - low -

Figure 12. *Pater Noster*, mm. 1-6.

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During the educational phase, Villa-Lobos was very prolific in composing choral music, notably because he wrote many didactic works. Conversely, relatively fewer choral works than in the educational phase mark the last fifteen-year period in Villa-Lobos's life. His choral music, however, would become significant towards the end of this last compositional period, primarily through the creation of his last two choral pieces.³⁵ These two pieces, among his best-known vocal sacred works, reveal the more experienced Villa-Lobos and concentrate several aspects of his established musical style, such as his harmonic language and his orchestration. Interestingly, they were written during the last two years of the composer's life, when he was very ill. In fact, Villa-Lobos's health had progressively declined due to a bladder cancer operation in 1948.³⁶

The two choral works, *Magnificat-Alleluia* and *Bendita Sabedoria* (Blessed Wisdom), are sacred pieces, an indication that Villa-Lobos may have welcomed religious expression through music during those difficult times. In fact, *Magnificat-Alleluia* was performed at the last concert the composer attended on 7 September 1959,³⁷ just a few weeks before he passed away, on 17 November 1959.³⁸ The piece, according to Peppercorn, had been "commissioned by Pope Pius XII,

³⁵ *Bendita Sabedoria* and *Magnificat-Alleluia* are Villa-Lobos's last choral works. They were composed during the last two years of the composer's life.

³⁶ Lisa Peppercorn, *The World of Villa-Lobos in Pictures and Documents* (Aldershot, England: Scolar Press; Brookfield, VT: Ashgate Pub. Co.: 1996), 309. Lisa Peppercorn is one of the most important important researchers of Heitor Villa-Lobos's life and music, having written numerous articles and book on the subject.

³⁷ Lisa Peppercorn, *Villa-Lobos, The Music: An Analysis of His Style*. Translated by Stefan de Haan (London, Kahn & Averill. White Plains, NY: Pro/Am Music Resources Inc. 1990), 113-114.

³⁸ Azevedo, "Villa-Lobos."

transmitted by the Archbishop of Milan, subsequently Pope Paul VI, and composed in 1958."³⁹

Bendita Sabedoria, according to the same author, was first performed in Paris on 3 November 1958 "on the occasion of the opening of the new UNESCO building at Place Fontenoy, Paris. René Alix conducted the chorus of Radiodiffusion Française."⁴⁰ The two pieces contrast in style: *Magnificat-Alleluia* is grand and symphonic; *Bendita Sabedoria*,⁴¹ on the other hand, is more intimate and contemplative.

Villa-Lobos's choral music offers much unknown and still inaccessible music for performance. It encompasses a variety of styles throughout the composer's life, from short motets in Renaissance style to large-scale works for orchestra, chorus, and soloists. It also includes educational and secular pieces of intense Brazilianism, as Villa-Lobos represents a major voice in Brazilian Nationalism. It also reveals the experimental Villa-Lobos when pieces of a hybrid nature exist in a position that simultaneously link them to choral and instrumental music, as the composer employs the vocal forces for rhythm and timber. Some of these characteristics are found in Villa-Lobos's overall choral output and notably in his two final choral works, *Magnificat-Alleluia* and *Bendita Sabedoria*.

³⁹Peppercorn, *Pictures and Documents*, 291.

⁴⁰Lisa Peppercorn, *Villa-Lobos. Illustrated Lives of the Great Composers* (London: Omnibus Press, 1989), 135.

⁴¹Heitor Villa-Lobos, *Bendita Sabedoria* (Paris: Edition Max Eschig, 1958).

Chapter 2

A Conductor's Study of Villa-Lobos's *Bendita Sabedoria*

Bendita Sabedoria - General Introduction

Bendita Sabedoria is one of the most beautiful representatives of Villa-Lobos's unaccompanied sacred choral music. It is a set of six short movements for a *cappella* choir, with voicing varying from SATB to SSAATTBB.⁴² Small jewels of composition, these movements combine, in a short collection, a full spectrum of simple vocal effects, rhythmic variety to highlight the text, harmonic complexity, and clever setting of the Latin language.

The music of *Bendita Sabedoria* also illustrates many stylistic and interpretive aspects of the composer's choral output. The collection's six short movements exhibit inherent musical simplicity. Closer examination, however, reveals fine *a cappella* choral music that could be performed either in the concert hall or in church. If the wisdom of biblical texts and the atmosphere created by the unaccompanied chorus suit the work to worship and contemplation, the vocal, harmonic, and formal intricacies of its fabric will challenge the conductor and singers to bring the work to high performance standards.

The form of *Bendita Sabedoria* shows common traits among its six movements. Musical phrases generally corresponding to their textual counterparts, cadences delineating musical phrases and sections, and a relative economy of materials used to unify the structure, are some of the principal aspects of the collection's formal design.

⁴²The 1958 Max Eschig edition (ME 6996) lists the collection as for "*Côro misto a 6 vozes*" (Six parts mixed choir), although the voicing varies widely within each piece, according to the harmonic, formal, and textural aspects of the composition.

As one would expect in a vocal piece, the text is one of the elements influencing its structure. Five of the six movements use portions of verses taken from the book of Proverbs (nos. 1-5), whereas one (no.6) is based on a text based on Psalms 90:12.⁴³

The complete verses and their respective translations are shown in Table 1 (p. 31). The actual score of the piece does not make any specific reference to the scriptural verses selected by the Brazilian composer. There is only one general observation regarding the origin of the texts, which reads *Seis corais a capela – Palavras da Bíblia* (Six *a cappella* choral works on words of the Bible). No information is provided as to why the piece includes sustained vowels inside the biblical verses. Whether they are for emphasis or whether the composer interpolated them with the goal of deepening the musical setting of the biblical passages is not clear, although, from Villa-Lobos's own overall style, it is possible that he was thinking of the voices as instrumental color when adding the vowels. It is likewise possible that Villa-Lobos had the Portuguese language in mind when setting Latin texts, notably by the way he combines syllabic divisions and their corresponding rhythmic durations. Therefore, the syllabification of both *Bendita Sabedoria* and *Magnificat-Alleluia* is probably influenced by the composer's native language, a characteristic that would demand careful attention from those performing the piece.

Villa-Lobos's harmonic language in *Bendita Sabedoria* favors constant movement within a tonal framework. The overall harmonic language includes extended chords,

⁴³Heitor Villa-Lobos, *Villa-Lobos, Missa São Sebastião, Magnificat-Alleluia, Bendita Sabedoria* [and other choral music], Corydon Singers and Orchestra conducted by Matthew Best, Hyperion CDA 66638, 1993, Compact Disc. Movement 6 seems to actually be based on verses of chapter 89 and, possibly, chapter 90, although this connection is completely not clear.

delayed or deceptive cadences, chords with added notes, bichordal sonorities, quartal and quintal sonorities, and areas of tonal ambiguity, paired with occasional stronger

Table 1. *Bendita Sabedoria*, verses on which the text of each movement is based.

Movement	Biblical verse	Complete biblical verses and translations ⁴⁴
1	Proverbs 1:20	" <i>sapientia foris praedicat in plateis dat vocem (suam).</i> " Wisdom preacheth abroad, she uttereth (her) voice in the streets:
2	Proverbs 20:15	" <i>est aurum et multitudo gemmarum vas autem pretiosum labia scientiae.</i> " There is gold and a multitude of jewels: but the lips of knowledge are a precious vessel.
3	Proverbs 4:7	" <i>principium sapientiae posside sapientiam et in omni possessione tua adquire prudentiam.</i> " The beginning of wisdom, get wisdom, and with all thy possession purchase prudence.
4	Proverbs 24:5	" <i>vir sapiens et fortis est et vir doctus robustus et validus.</i> " A wise man is strong: and a knowing man, stout and valiant.
5	Proverbs 3:13,14	<i>beatus homo qui (in)⁴⁵ invenit sapientiam et qui affluit prudentia (v. 13) melior est adquisitio eius negotiatione argenti et auro primo (auri prmissimi)⁴⁶ fructus eius (v. 14).</i> Blessed is the man (that) findeth wisdom, and is rich in prudence (v. 13): The purchase thereof is better than the merchandise of silver, and her fruit than the chief and purest gold.
6	Psalms 89:12	Score: <i>dexteram tuam sic notam fac et eruditos corde in sapientia.</i> Vulgate: <i>ut numerentur dies nostri sic ostende et veniemus corde sapienti.</i> Translation (Latin Vulgate): Can number thy wrath? So make thy right hand known: and men learned in heart, in wisdom.

⁴⁴ *Latin Vulgate.Com: Helping You Understand Difficult Verses* [on-line resource]; available at <http://www.latinvulgate.com>; Internet. This service provides texts from the Latin Vulgate and Douay-Rheims English translation. Additions (vowels), selections (portions of the verses), and adaptations (movement 6) of the biblical texts will be discussed under the analysis of each movement.

⁴⁵ The score reads *in* (in) instead of *qui* (that).

⁴⁶ The score reads *auri prmissimi* (finest gold) instead of *auro primo* (finest gold).

structural cadences producing clear tonal centers, which will be shown on the analysis of the work.

The rhythmic design of *Bendita Sabedoria* is primarily influenced by the flow of the text and the corresponding vocal lines. Meter signatures usually remain constant within each movement, with the exception of movement number one (Table 2).

Rhythmic durations are relatively conservative. The rhythmic structure emphasizes the textual delivery and keeps the regular beat divisions according to the meter

Table 2. *Bendita Sabedoria*, meter signatures of each movement.

Movement	Meter Signatures
1	3/4; 4/4; 3/4; 4/4; 3/4
2	6/4
3	6/4
4	4/4
5	4/4
6	4/4

signature. On the other hand, simple prolongations through dotted notes, ties, along with occasional melismatic sections provide further rhythmic variations in the pieces. Rests are appropriately placed to the presentation of the text and the nature of the vocal phrases. Occasional use of triplets functions as a means of variation in rhythmic style,

but, again, these triplets seem to be a byproduct of the textual requirements of each vocal line.

The texture of *Bendita Sabedoria* encompasses a variety of options. Pitch range is designed to allow the voices to stay comfortably within each vocal range, although extremes of range are occasionally used, most notably in the bass and soprano voices. Polyphonic texture is used in movements nos. 1, 3, and 5, which will be discussed in the analysis of each individual movement. Another striking characteristic of the textural element of the work is the use of paired voices, perhaps in an allusion to Renaissance style. This device is found in movement no. 2, sections of movements 4 and 5, and a brief passage of no. 6. These paired voices are highlighted in several different ways, such as by *boca chiusa* accompaniment, vowel chordal accompaniment, or by simple reiteration of these dialogues among the voices. The density is frequently thick, except for the beginning of certain polyphonic sections, where the gradual thickening of the texture is accomplished by the addition of voices through the texture.

The entire work is *a cappella*, therefore, orchestration in its strictest sense, does not apply to *Bendita Sabedoria*. Important considerations about the use of vocal forces relate to the frequent change in the number of voices, despite the prescription "*para câro misto a 6 vozes*" (for 6 part mixed choir). Departures from this indication abound in each movement. In addition, Villa-Lobos's style challenges the singers to demonstrate their vocal technique in a very skilled manner:

This very freshness [referring to his nationalism, spontaneity and creative spirit as a composer], can persuade the most learned listener as well as the most naïve, producing its effect through colour, rhythmic energy and the simple

beauty of its melodies, but above all through its magical sonorities which, even in chamber or choral pieces, give the impression of an orchestral brilliance.⁴⁷

***Bendita Sabedoria* - Movement 1**

[Oh!] *Sapientia foris praedicat in plateis*
dat vocem [suam].

Wisdom preacheth abroad, she uttereth
[her] voice in the streets:⁴⁸

The text of movement 1 of *Bendita Sabedoria* is taken from the Old Testament book of Proverbs, 1:20. The edition omits the word *suam* (her), thereby setting only a portion of the actual text.

Formal organization is influenced by the text. Section 1 is all sustained vowels (Oh and Ah), section 2 is the full Latin text, and section 3 is a portion of the Latin text combined with the sustained vowel sound “Ah.” The relationship of form, scriptural text, and added vowels is shown in Table 3.

Table 3. *Bendita Sabedoria*, movement 1, relationship form, scriptural text, and added vowels.

Oh! Ah!	<i>Sapientia foris praedicat in plateis</i> ⁴⁹ <i>dat vocem [suam]!</i> Wisdom preacheth abroad, she uttereth [her] voice in the streets: ⁵⁰	Oh! Ah! <i>Sapientia</i> Wisdom
Section 1 - Cadences: m.1; m.25	Section 2: cadence: m.25	Section 3 - Final cadence at m.51

⁴⁷Azevedo, "Villa-Lobos," 765.

⁴⁸www.latinvulgate.com

⁴⁹In m. 36, the edition includes "prateis," a misprint of the correct *plateis* (street[s]).

⁵⁰www.latinvulgate.com

Bendita Sabedoria - Movement 1 - Section 1

Text	Oh! Ah!		
Phrases	1	12	25
	<i>p</i>	<i>p</i> <i>p</i>	
Voice Activity	S1		
	S2		a
	A1		a
	A2		a (s ^m) b { c
	T1		
	T2		a (s ^m)
	B1		a (s ^m)
	B2	a b { c	d e f
Harmony	C key area	$V_{\delta_5}^7 (=4\#)$	$V_{\delta_5}^7 (=4\#) V^7 vii^{\circ 2}$
Rhythm	$\frac{3}{4}$ (<i>Adagio</i>)		
Texture	Thin, Linear	Thin, Linear	
Performance Forces	SSAATTBB (voicing varies widely, from B1 single line, to BB, BBTT, and up to SSAATTBB)		
Materials	Main Motive		

Figure 13. *Bendita Sabedoria*, movement 1, section 1, analysis chart




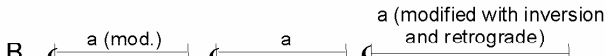
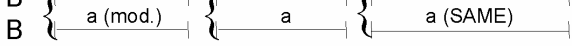

Bendita Sabedoria - Movement 1 - Section 2

Text	<i>Sapientia forispredicat, in plateisdat vocem.</i>			
Phrases	26	35	36	40
Voice Activity	S	a (modified and extended)	g (mel.)	h (mel.)
	A	i (accomp.)	j (accomp.)	k (accomp.)
	A	i (accomp.)	j (accomp.)	k (accomp.)
	T	l (accomp.)	m (accomp.)	
	B	n (accomp.)	o	
	B	n (accomp.)	o	
Harmony	C [center] Note: vertical sonorities are primarily a result of linear motion among the lines.	V ⁷ V ⁷ (alter. domin.)	V ⁷ V	
Rhythm	[a tempo] 3 4 3 4 4 4			
Texture	Linear, strong melodic sense in all parts. Vertical sonorities are mostly a result of the melodic lines.			
Performance Forces	SAATB	SSAATBB (m.30)		
Materials				



Figure 14. *Bendita Sabedoria*, movement 1, section 2, analysis chart

Bendita Sabedoria - Movement 1 - Section 3

Text	Oh! Ah! <i>Sapientiae.</i>		
Phrases	41	47 48	51
Outlining 1st inv. triads			
Voice Activity	S		Instead of outlining 1st inv. Triads, the women sing quartel parallel lines.
	A		
	A		
	T		
		<u>SAME</u>	
Cadential Section			
			
			
Harmony	V $\hat{1}$ (m.40)	V ⁹ I	I $\hat{1}$
Rhythm	3 <i>Più mosso</i> 4	4 3 4 4	
Texture	Thin. Independent parallel sonorities		
Performance Forces	SAATBB	SAAT(T)BB	Unison
Materials			

Movement 1, Section 1 (mm. 1-25) →

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(Paris, 1958)

Movement 1, Section 1, Phrase 1 (mm. 1-12) →

Adagio

SOPRANI

CONTRALTI

TÉNORS

BASSES

Oh!

Oh!

Oh!

Oh!

Movement 1, end of phrase 1 (m. 12)

Oh!

Oh!

Oh!

Oh!

Movement 1, Section 1, phrase 2 (mm. 13-25) →

Ah!

Ah!

Ah!

Ah!

Oh!

Oh!

Figure 16. *Bendita Sabedoria*, movement 1, mm. 1-51.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Ah! Ah! Ah!

Oh! Oh!

Movt. 1, End of Section 1 (m.25) | Movt. 1, Beginning of Section 2 (m.26) →

Movt. 1, Sec. 1, end of phrase 2 | Movt. 1, Sec. 2, beginning of phrase 1

a Tempo
mf Sa-pi-en-tia fo-ris pre-di-cat,
rall. *mf* Sa-pi-en-tia

② *a Tempo*
rall. *mf* Sa-pi-en-tia

in pla-teis dat vo-cem.
in plateis dat vo-cem.

fo-ris pre-di-cat, fo-ris
fo-ris

Figure 16 (cont.)

in pra - teis dat vo - cem.

pre-di-cat, in pra - teis dat vo - cem.

Movt.1, End of Section 2 (m.40) | Movt.1, Beginning of Section 3 (m.41)

Movt.1, Section 2, end of phrase 1 | Movt.1, Section 3, end of phrase 1

Più mosso
mf

Ah! Ah! Ah! Ah! Ah!

mf

Più mosso

Oh! Oh!

mf Oh! Oh! Oh!

allarg.

Ah! Ah! Sa - pi - en - tia.

allarg.

Oh! Oh! Sa - pi - en - tia.

Figure 16 (cont.)

The use of vowels only in section 1 seems to provide a plaintive anacrusis in the text of the first movement. Melodic lines on "oh," the dynamics, and the character of the first section seem to evoke contemplation, as if pointing to the fact that wisdom is "crying out" on the streets, inviting humankind to wisdom. In addition, the presentation of a main motive first presented through vowels in the first section and later in sections 2 and 3 (transposed or modified) contributes to the cohesiveness of the whole movement. Finally, when Villa-Lobos applies vowels only in his choral music, this seems to be a signal that he may be employing the human voice instrumentally (see chapter 1). In fact, it appears that instruments alone, such as, for instance, those of a string ensemble, could potentially be used for the performance of the first section of movement 1.

Movement 1 is divided into three different sections, opening, middle, and closing, each ending with a definite cadence. Sections and their measure numbers are shown in Table 4.

Table 4. *Bendita Sabedoria*, movement 1, sections and measure numbers.

Section	Measure Numbers	Text
1	1-25	Oh! Ah!
2	26-40	<i>Sapientia foris praedicat in plateis dat vocem [suam]</i> Wisdom preacheth abroad, she uttereth [her] voice in the streets. ⁵¹
3	41-51	Oh! Ah! <i>Sapientia</i> (wisdom).

⁵¹Ibid.

Section 1 is divided into two phrases, from mm. 1-12 and from mm. 13-25. Section 2 seems to be a continuous phrase, with some degree of melodic and harmonic arrival in m. 29 and m. 35, before ending on a G major chord (V) in m. 40. Section 3 goes from mm. 41-51 and has a point of melodic and harmonic arrival in m. 47, before ending on a unison C, which is preceded by a C major chord in mm. 51-52 (Figure 16, pp. 38-40).

In the piece, the second basses open the first section by presenting a main melodic motive in mm.1-2 (Figure 17). This idea subsequently returns throughout the movement, transposed or modified, becoming the basic melodic motive that connects the three sections of the movement into a cohesive whole. In section 1, it appears in mm. 16-18 in the first altos and in mm. 19-21 in the sopranos. In section 2, it appears in mm. 26-28, where it is rhythmically modified in the soprano (Figures 17-23).



Figure 17. *Bendita Sabedoria*, movement 1 (basic motive).

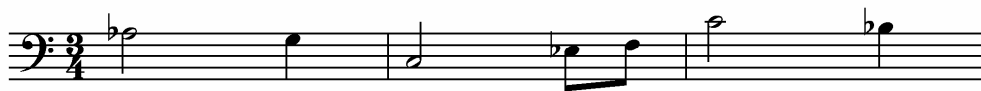


Figure 18, *Bendita Sabedoria*, movement 1, bass 1, mm. 4-6.



Figure 19, *Bendita Sabedoria*, movement 1, tenor, mm. 7-9.



Figure 20, *Bendita Sabedoria*, movement 1, alto 2, mm. 13-15.



Figure 21, *Bendita Sabedoria*, movement 1, alto 1, mm. 16-18.



Figure 22, *Bendita Sabedoria*, movement 1, soprano, mm. 19-21.



Figure 23, *Bendita Sabedoria*, movement 1, soprano, mm. 26-29.

In section 3, the first three notes of the main motive reappear outlined in the bass lines at the octave from mm. 41-44, whereas from mm. 45-46 the basses add the fourth note of the motive. Intervals are modified, with the second reappearance of the motive being a transposition at the M6. The first three notes of the main motive also reappear

in the soprano line from mm. 47-48, whereas the altos, like the basses in mm. 45-46, outline the first four notes of the main idea (Figure 16, pp. 38-40).

The composer also sets a series of three-measure accompanying melodic lines with the main motive. In section 1, the B2 sing a mostly descending chromatic line from mm. 4-6 (Figure 24). This idea is restated by the A2 from mm. 16-18 (Figure 16, pp. 38-40).



Figure 24 , *Bendita Sabedoria*, movement 1, mm. 4-6, bass 2 line.

From mm. 7-9, the basses sing a three-measure idea accompanying the main motive. This line is followed by linear materials also three measures in length, which extend to the cadence in m. 12 (Figure 25). This three-measure idea is also restated by the altos from mm. 19-21, where it is again followed by linear material leading to the cadence in measure 25 (Figure 16, pp. 38-40).



Figure 25, *Bendita Sabedoria*, movement 1, mm. 7-12, basses.

From mm. 13-15, the B2 present yet another three-measure line. The B2 present the next idea from mm.16-18, whose shape (descending, long-short-long-short) and

rhythm (half-quarter-half) is similar to the first part of the main motive. The basses present another line, now four bars long, from mm. 19-22. It is followed by cadential material in the basses from mm. 23-25 (Figures 26-28).



Figure 26, *Bendita Sabedoria*, movement 1, mm. 13-15, basses.

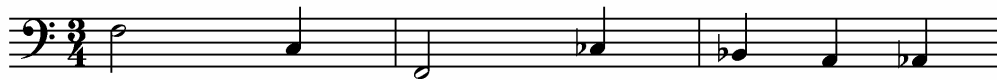


Figure 27, *Bendita Sabedoria*, movement 1, mm. 16-18, basses.

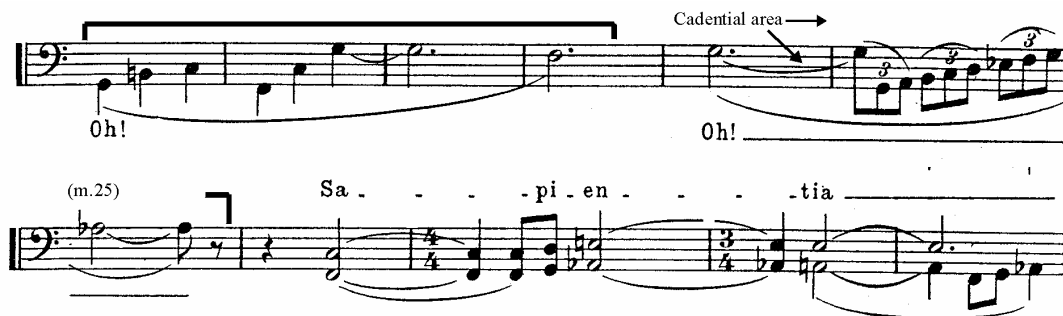


Figure 28, *Bendita Sabedoria*, movement 1, mm. 19-25, basses.

In section 2 the materials consist mostly of an extended melodic idea initially based on the main theme (Figure 23, p. 43), which is prolonged thematically to the end of the section. Underneath this main thematic idea there are lines that provide the accompaniment materials of the section (Figure 16, pp. 38-40).

In section 3, the first three or four notes of the main motive return in the basses. This idea is placed against ascending parallel lines in the women's parts, where the sopranos sing a mostly ascending line in stepwise motion. The first two sonorities of the women's parts combined have a second-inversion triad quality: Gb6/4 and Ab6/4. Below the sopranos, the altos sing parallel lines in fourths. When the two materials are combined, the result is chordal sonorities. In mm. 42-43, the resulting harmony is a sequence of triads in second inversion (Gb and Ab), which is then followed by quartal harmonies in parallel intervals that ascend to the first beat of m. 47, before changing direction on the third beat of the measure (Figure 16, pp. 38-40).

The tonality of movement 1 produces C as the center, although Villa-Lobos purposefully seems to create areas of shift between the major and minor modes. While sections 1 and 2 are tonally open, ending on a $\text{vii}^{\circ 2}/\text{C}$ and V/C respectively, section 3 is tonally closed, ending on a C sonority area comprised of a C major chord followed by a unison C note. This first phrase in section 1 ends in measure 12, with an altered dominant chord (V), which includes an added C#. The sonority created by the interval between B2 and A2 in the next measure (m. 13), a m3, seems to point to C, in this case, C minor, as the tonal center. The next cadence occurs in m. 25, when the parts culminate on a $\text{vii}^{\circ 4/2}$ at the end of phrase 1. This chord resolves to a C minor chord in m. 26, the beginning of section 2, in a typical C minor cadential gesture. The next structural cadence appears in m. 40, where the composer concludes section 2 on a G chord, V/C . Villa-Lobos also ends the movement on a C unison note, on an extended cadential area including the dominant as well as a sequence of major chords (Figure 16, pp. 38-40).

The shifts between the major and minor modes of C and the piece's areas of chromaticism are created by Villa-Lobos's use of linearity in most of the piece, which includes frequent chromatic or passing notes, as in mm. 7-12 (Figure 25, p. 44). There is also the use of quartal/quintal sonorities and extended harmony, such as in mm. 25-29 (Figure 16). A Picardy third is used on the C chords in mm. 48-49. There is also a sequence of major chords in the final cadential area following the G chord in m. 47, which weakens the sense of a clear tonality (Figure 16, pp. 38-40).

The rhythmic aspect of the movement is simple. Meter signatures used are 3/4 (47 measures) and 4/4 (four measures only). Rhythmic complexities are kept to a minimum and a sense of textual clarity through the incorporation of simple rhythmic values is maintained throughout the movement. Occasional syncopated rhythm and dotted rhythms are also present. There are also several instances in which the composer employs ties for tension and textual clarity, such as in mm. 21, 23-4 (bass), m. 26-27 (basses and tenors), m. 30 (altos), and mm. 33-34 (soprano). Tempo indications are *adagio* for the first 25 measures, *a tempo* following the cadence in m. 25, *più mosso* in m. 41 when the "crying out" idea returns, and a final *allargando* instruction from mm. 47-51, the final cadential area (Figure 16, pp. 38-40).

Texture in movement 1 is mainly polyphonic and linear. The composer favors constant horizontal motion among the eight parts during the first 25 measures, the vowel only section of the piece. Vertical sonorities are mainly a result of the interplay of the voices, notably at the end of the phrases where the cadences occur. In the second section, the horizontal predominance remains, but block chords are also present, such as in mm. 26, 27, 28, and 30, to name only a few instances. The same principle of

horizontality and occasional block sonorities applies to section 3 from mm. 41 to the end (Figure 16, pp. 38-40).

***Bendita Sabedoria* - Movement 2**

Vas [autem] pretiosum labia scientiae [Ah! Oh!]. But the lips of knowledge are a precious vessel.⁵²

The text of movement 2 of *Bendita Sabedoria* is taken from Proverbs 20:15. Villa-Lobos chose only a section of the verse and appended "ahs" and "ohs" to the Latin text. Textual emphasis stays in accordance to the overall philosophical principle at the core of *Bendita Sabedoria*, namely, acquiring knowledge (*scientiae*) in one's life. The complete verse and translation are provided in Table 5.

Table 5. *Bendita Sabedoria*, movement 2, Latin text and translation.

Proverbs 20:15
<i>Est aurum et multitudo gemmarum vas autem pretiosum labia scientiae.</i>
There is gold and a multitude of jewels: but the lips of knowledge are a precious vessel. ⁵³

Textual and musical phrases affect the musical blueprint of the movement in a simple and straightforward way. The text of the movement is set to two variations of a main musical idea that constitutes the central force in the structure of the composition, which will be further detailed under the discussion on the form of the movement.

⁵²Ibid.

⁵³Ibid.

Bendita Sabedoria - Movement 2

Text	<i>Vas pretiosum labia scientiae</i>		<i>Vas pretiosum labia scientiae. Ah! Oh!</i>
Phrases	m.1	m.8 ' m.9	m.18
Harmony	B _b :	V ⁷ I	iii ⁴ ₃
Rhythm	6/4	Andantino	Meno Allarg.
Texture	Linear; paired notes on main motive throughout		
Performance Forces	SSAATTBB (mostly paired) - <i>a cappella</i>		SSA TTBBB



Figure 29. *Bendita Sabedoria*, movement 2, analysis chart

Nº 2 Movement 2
Main Motive

Andantino
mf

S Vas pretio.sum la.bia scien.tiæ, Vas pretio.sum

C Vas pretio - sum la.bia scien - tiæ, Vas pretio -

T

B

S la.bia scien - tiæ, Vas pretio.sum la.bia scien - tiæ,

C - sum la.bia scien - tiæ, Vas pretio - sum la.bia scien -

T

B

Movement 2
End of Section 1

Women: accompaniment
in "boca chiusa."

S Vas pretio.sum la.bia sci.en.tiæ. B.C.

C - tiæ, Vas pretio - sum la.bia sci.en - tiæ. B.C.

T Men - main motive
(Section 2 begins)

B Vas pretio - sum
mf
Vas pretio -

Figure 30, *Bendita Sabedoria*, movement 2, mm. 1-18.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Women: accompaniment
in "boca chiusa" continues

la. biasci.en.tiæ, Vas pretio.sum la. biasci.en.tiæ,
- sum la. biasci.en . tiæ, Vas pretio . sum la. biasci.en .

Measure 15: all parts sing together

Vas pretio . sum la. biasci.en.tiæ, Vas pretio.sum
-tiæ, Vas pretio . sum la. biasci.en . tiæ, Vas pretio .

la. biasci.en.tiæ. Ah! Ah! Ah!
sum la. biasci.en.tiæ. Oh! Oh! Oh!

Figure 30 (cont.)

The same formal principle of a short repeated motive as the foundation of the movement, which was used by Villa-Lobos in movement 1, is employed in the second one. In the movement, there is a first phrase in which a main motivic idea sung by the altos and sopranos is repeated 16 times through its eight measures, thus creating the first phrase of the piece. The second phrase begins in a similar manner at m. 9 and has the main motive moved to the basses and tenors, who also sing it for eight measures. The men's parts are now sung against a soft chordal accompaniment by the women in *boca chiusa* until m. 14, when the women join the men in singing the main motive until m. 16. The movement ends with a cadential area two measures long, where the women sing the "ah" vowels on a line rhythmically based on the main motive. At this point, the men accompany with block chords on "ohs" (Figure 30, pp. 50-51).

The main motive is only one bar long. It is presented in two forms, one with a dotted quarter note followed by an eighth note and another in which the dotted quarter/eighth note combination is replaced by a quarter and two eighth notes. When the Latin text is added, it becomes evident that these different versions of the motive are originated by the text setting, which modifies their rhythm (Figures 33 and 34, p. 53).

The quasi minimalistic quality of the movement's form, in which a single motive is repeated 32 times, may be a conscious choice by the composer, perhaps to continue his emphasis on wisdom's cry for attention and the need for men to seek knowledge (*scientiae*), which seem to have been suggested by Villa-Lobos in movement 1. The mood of the movement sounds meditative, almost gloomy, with an apparent extra emotional tension provided by this constant reiteration of the principal musical idea. This idea is interrupted only by a relatively abrupt change to the vowels at the closing

cadence, where the composer changes the mood in the last two measures by adding the final Bb chord on "ah+oh" at the *fortissimo* dynamic level (Figure 32, pp. 50-51).



Figure 31, *Bendita Sabedoria*, movement 2, main motive (versions 1 and 2).



Figure 32, *Bendita Sabedoria*, movement 2, main motive with Latin text.

The harmony of movement 2 is within the characteristics of Villa-Lobos's harmonic style in *Bendita Sabedoria*. Bb is the central key, which is indicated by the V-I cadences at mm. 3-4 and mm. 5-6 (V^7) of phrase 1, their harmonically extended versions at the corresponding mm. 11-12 and mm. 13-14 of phrase 2 (where the same progression is obscured by additional notes that extend the basic harmony), and the final cadential area $V-iv^{6/5}/I$ (Figure 32, pp. 50-51).




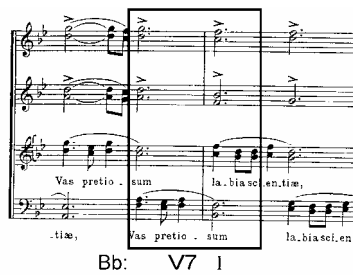

The overall harmonic vocabulary of movement 2 includes vertical sonority that is largely a consequence of the horizontal movement of the main motive. These chords, though present, sound like brief moments of arrival/departure, since Villa-Lobos places the motive and its perpetual forward motion as a means of weakening any sense

of strong harmonic and rhythmic arrival before the final cadence of the piece, despite the presence of other important cadences (Table 6, p. 55). In addition, the single eighth note or the two eighth notes found on the second beat of the main motive's two versions, though at a relatively weaker part of the rhythmic fabric, create additional possibilities of vertical sonorities. In the first part of the piece, these sonorities create simple triads, such as in beat 4 of mm. 1 (g), 2 (g), 3 (F); frequent 7th chord sonorities such as the ones on the first beat of mm. 3 (c7) and 7 (c7) on the fourth beat of mm. 4 (Eb7), 5 (F7), 6 (Eb7), 7 (d7), and 8 (c7). On the other hand, on the first part (beats 1-3) of certain measures, notably on mm. 4-8, Villa-Lobos seems to disguise simple triadic sounds by surrounding them with a consistent interval of a P4 on the soprano line (which could also be perceived as creating a ninth chord sonority): Bb (m. 4), a (m. 5), Bb (m. 6), a° (m. 7), and g (m. 8) (Figure 30, pp. 50-51).

On the second part of the piece, Villa-Lobos keeps the same harmonic principle established by the repetition of the main motive in part one, when the men repeat from mm. 9-16 what the women sing from mm. 1-8. On the second part, however, the composer includes additional notes sung by the women, first in *boca chiusa* from mm. 9-14, which generate a similar harmonic framework, but now with extended chords: d7 - g7/D - g7 - c9 - F - Bb11 - Eb9 - a° (with added quartal sonorities) - F7 - Eb9 - Eb (c) - d7 - Bb9 (g) - c9 (g) (Figure 30, pp. 50-51).

The tension generated by the close recurrence of the main motive after its initial appearance and the harmonies resulting from the horizontal motion of the main motive make this short work a fine composition. Villa-Lobos once again excels in his ability to create simple and effortless, but nonetheless great music.

Table 6. *Bendita Sabedoria*, movement 2, structural cadences.

Movement 2 - Cadences Section (phrase) and measure number	Cadence
I, mm. 4-5	
I, mm. 5-6	
II, mm. 11-12	
II, mm. 13-14	
Final cadence	

The rhythm of movement 2 is limited, on a local level, to the main motive and its two versions. On a larger scale, the eight measures of its virtually minimalistic repetition and *stretto* like quality, generate a larger level of rhythmic activity which momentarily ceases at m. 9, when the first structural division of the piece is found. At this point, the second phrase is repeated with additional colors by the women in sustained notes and then progresses to the end, before the piece terminates with the two-measure closing cadential area. The meter signature remains 6/4 all the way through. In a remarkable economy of durational values, these are restricted to quarter, dotted quarter, eighths (single and in pairs), half plus eighth, and dotted half notes. Tempo indication is *andantino* at the beginning coupled with *meno* and *allargando* at the closing cadence in m. 17 (Figure 30, pp. 50-51).

The prevalent texture is, once again, the result of Villa-Lobos's musical handling of the central idea: it is linear with frequent chords originated by the encounters of the main motive with its own reappearances. Density is typically thin, with the women's voices sounding together in four parts through the constant reiteration of the main motive during the first eight measures, becoming denser when an essentially eight-voice texture is integrated to the fabric from m. 9 on, with occasional segments of seven parts. It thickens again towards the end, when the composer combines ten parts in the last chord. The overall voicing is SSAA in the first eight measures, moves to SSAATTBB or SSATTBB from mm. 9-16, to conclude the movement on a commanding SSAAATTBBB ten-part chord (Figure 33, p. 57). The overall range of voices in the first phrase of the piece confines the voices mostly to an approximate two-octave span,



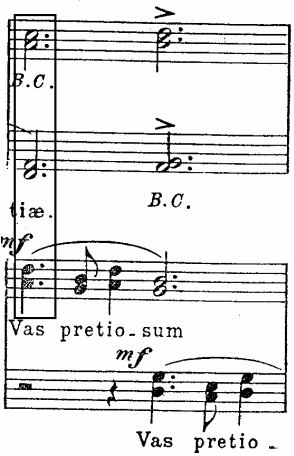

where the women sing in quartet, notably at intervals of fourths (quartal) and thirds when the paired voices sing the main motive.

Measure 1 (4 parts)	Measure 9 (8 parts)	Measure 16 (10 parts)
<p><i>Andantino</i></p>		

Figure 33, *Bendita Sabedoria*, movement 2, mm. 1, 9, and 16 (number of parts).

The overall range of voices in the first phrase of the piece confines the voices mostly to an approximate two-octave span, where the women sing in quartet, notably at intervals of fourths (quartal) and thirds when the paired voices sing the main motive. The smallest interval of this first part is the m3 between S1 and S2 in beat 2 of the first measure, whereas the largest one occurs at m. 17, where the distance between A2 and S1 reaches a m14 (compound m7), but still within comfortable vocal ranges. On the second phrase, with the addition of four more parts, the eight-part texture expands to an approximate three-octave range, but the voices still sing comfortably within their ranges. The minimum range occurs at m. 9, when the distance between T2 and S1 is only a m10 (compound m3), but occasionally reaches over three octaves such as on the first beat of m. 17 (refer to Figure 30, pp. 50-51, and Table 7, p. 58).

Table 7. *Bendita Sabedoria*, movement 2, texture-overall range.

Movement 2 - Texture - Overall range	Example
Section 1 (mm.1-8)	<p>Measure 1, m3 between S1S2</p> 
Section 1 (mm.1-8)	<p>Measure 5, m15 between A2S1</p> 
Section 2 (mm.9-18)	<p>Measure 9, m10 between T2S1</p> 
Section 2 (mm.9-18)	<p>Measure 17, 3 octaves/M3 between B2S1</p> 

***Bendita Sabedoria* - Movement 3**

Principium sapientiae, posside sapientiam. [Oh!]

The beginning of wisdom, get wisdom.⁵⁴

Proverbs 4:7 provides the text of movement 3. Once again, Villa-Lobos chose a segment of the text but retained the overall message of the complete verse. Added vowel sounds this time are limited to "oh." The complete verse and translation are shown in Table 8.

Table 8. *Bendita Sabedoria*, movement 3, Latin text and translation.

Proverbs 4:7
<i>Principium sapientiae posside sapientiam et in omni possessione tua adquire prudentiam.</i>
The beginning of wisdom, get wisdom, and with all thy possession purchase prudence. ⁵⁵

Movement 3 is one of the three very short movements of *Bendita Sabedoria* – no.s 3, 4, and 6 should each take less than a minute of performance – and yet it evokes an intense choral composition in its simplicity. It is only nine measures long and is based on a two-measure idea first introduced in the bass and restated several times in the other voices. Formal organization consists of a single nine-bar phrase generated by the imitation and development of the two bar thematic idea that includes the complete biblical text (Figure 35, p. 61).

⁵⁴Ibid.

⁵⁵Ibid.

Bendita Sabedoria - Movement 3

Text	<i>Principium sapientiae, posside sapientiae</i>
------	--

Phrases

m.1

m.f

m.9

p.f

Voice Activity
 S
 A
 T
 B

a (transp. at the 4th)
 Accompaniment lines
 based on the main theme
 A2
 B2
 bass line (accompaniment on oh)
 Cadential area

Harmony C: $\overset{7}{V}/IV$ IV iv^9 I

Rhythm 6 *Quasi allegretto* *allarg.* 

Texture Linear, thin denser at the cadence

Performance SATB a capella
Forces

Figure 34, *Bendita Sabedoria*, movement 3, analysis chart.

Nº 3

Quasi allegretto

Main motive imitated (soprano)

mf

Soprano (S): Prin. cipium sapi.entiaë, pos.

Contralto (C):

Tenore (T): Main Motive

Basso (B): *mf* (m7) *p*

Prin.cipium sapi.entiaë, pos.si.de sapi.entiam Oh!

(P8) SAT sing homophonic section based on the main thematic idea

(Basses singing accompaniment [oh!])

-si.de sapi.entiam. Prin. ci.pium sa-pi.entiaë, Pos. si.de sa-pi.entiam.Prin-

Prin. .ci.pium sa-pi.entiaë, Pos. si.de sa-pi.entiam.Prin-

Prin. .ci.pium sa-pi.entiaë, Pos. si.de sa-pi.entiam.Prin-

Oh! Oh! Oh! Oh!

allarg.

-ci.pium sa-pi.entiaë, Pos. si.de sa-pi.en. .tiam.

-ci.pium sa-pi.entiaë, Pos. si.de sa-pi.en. .tiam.

allarg.

-ci.pium sa-pi.entiaë, Pos. si.de sa-pi.en. .tiam.

Oh! Oh! Pos. si.de sa-pi.en. .tiam.

The basses join SAT on the homophonic section based on the main theme

M.E.6996

Figure 35, *Bendita Sabedoria*, movement 3, mm. 1-9.
 BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The short theme is presented by the basses in mm. 1-2 (Figure 36). The sopranos then imitate it almost exactly at the fourth in mm. 3-4, the only difference being a m7 (basses) instead of a P8 (sopranos) on beats 3-4 of the second measure of each statement. Villa-Lobos then freely develops the initial short theme from m.5 to the end, where sopranos, altos, and tenors sing homophonic lines that are based on the main theme while the basses accompany singing "ohs" almost to the end, when they join the other parts at the theme in the last two measures. The theme consists of a modified repetition of a one-measure motive characterized by an anacrusic rhythm (Figure 36).

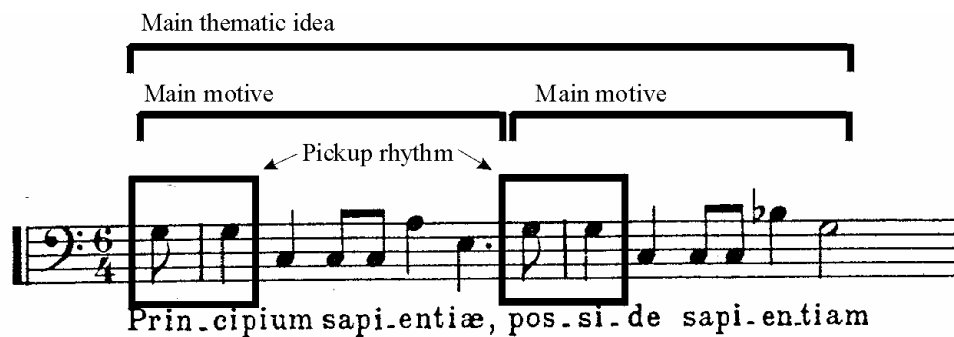


Figure 36, *Bendita Sabedoria*, movement 3, bass line and pickup rhythm, mm. 1, 2.

The harmonic character of the movement adheres to its overall straightforwardness. The linear nature of the theme creates simple harmonic gestures in the key of C, which is confirmed at the final cadence ending on a C major chord (Figure 37, p. 61). Table 9 (p. 63) shows the overall harmonic analysis of the movement.

Rhythm in the movement is directly influenced by the main motive and its excursions through the short composition. The meter signature is 6/4 throughout and the tempo indications are restricted to *quasi allegretto* at the beginning and *allargando*

Table 9. *Bendita Sabedoria*, movement 3, harmonic analysis.

Movement 2, Harmonic Analysis Measure number	Tonal Structure (C major: tonal center)
1	I
2	I - V ⁷ /IV
3	IV - (vii°) - IV
4	ii ⁷ - vii° ⁷
5	I ⁶ - V ^{4/3}
6	vi ⁶ - I - V ⁶
7	IV ⁶ - iii ⁶
8	ii ^{6/5} - vi ² - ii ² - iv ⁹
9	I

at the final cadential area. There is also a *fermata* on the very last chord. The rhythmic vitality of the piece is influenced by the pickup rhythm on an eighth note found in the basic thematic idea (Figure 38, p. 62), which is ultimately repeated 16 times (two times in the theme) in the short composition. Altos and tenors modify the rhythm slightly at m. 5, replacing the pickup eighth note by a quarter, while the sopranos maintain the original pickup note (Figure 37).

Figure 37 shows a musical score for measures 4 and 5 of 'Bendita Sabedoria', movement 3. The score is written for four parts: Soprano, Alto, Tenor, and Piano. The lyrics are: '- si . de sa-pi-en-tiam. Prin-ci-pium sa-pi-en-tiæ, Pos-'. The Soprano part has a pickup eighth note in measure 4, which is boxed. The Alto and Tenor parts have a quarter note in measure 4, which is boxed. The Piano part has a half note in measure 4, which is boxed. The lyrics 'Oh!' are written below the piano part in measures 4 and 5.

Figure 37, *Bendita Sabedoria*, movement 3, mm. 4, 5.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Table 10. *Bendita Sabedoria*, movement 3, texture and range.


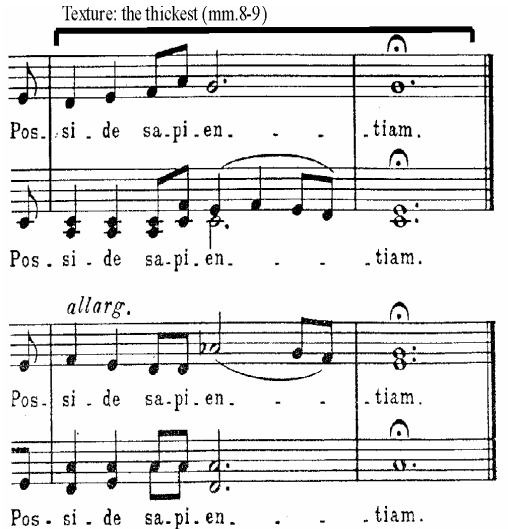
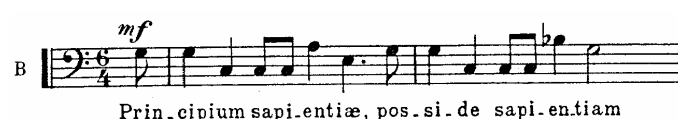

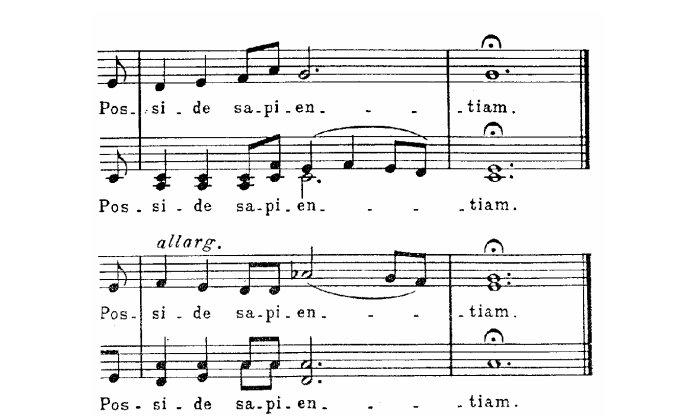
Movement 3 Texture	Example
<p>Beginning (mm.1-4): thin, linear Measure 4: homophonic, gradually thicker, 4 parts</p>	<p>Beginning: thin, linear</p>  <p>Quasi allegretto</p> <p><i>mf</i> Prin. cipium sapi.entiaē, pos. si. de sa. pi. en. tiam. Oh!</p> <p>Thicker, more homophonic, gradually thicker (from m.4)</p> <p><i>p</i> Prin. cipium sapi.entiaē, pos. si. de sa. pi. en. tiam. Oh!</p>
<p>Measures 8-9: the thickest - 6 parts</p>	<p>Texture: the thickest (mm.8-9)</p>  <p><i>allarg.</i></p> <p>Pos. si. de sa. pi. en. . . . tiam.</p> <p>Pos. si. de sa. pi. en. . . . tiam.</p>

Table 11. *Bendita Sabedoria*, movement 3, texture, bass line.

<p>Bass line - texture characteristic in movement 3</p>	<p>Example</p>
<p>Melodic line at the beginning: theme</p>	
<p>Accompaniment - line on "oh": mm.3-7. Downward stepwise movement from 4-8, spanning a M13.</p>	
<p>Bass line joins SAT in measures 8-9: Latin text and homophonic texture</p>	

The texture of movement 3 (Table 10, p. 64) combines the linear presentation of the main motive from mm. 1-4 with a more homophonic texture starting at m. 4, when sopranos, altos, and tenors begin to sing the development of the main theme on the

same rhythm, keeping this rhythmic principle to the end of the piece. Textural density is thin at the beginning and becomes gradually thicker through the addition of parts: two parts at m.3, four parts at m. 5, and notably at the final cadence, when the number of parts increases from four to six. The overall textural range is from F2 (basses, m.8) to G5 (sopranos, m. 4-5), and the parts stay within traditional vocal ranges at approximately a two-octave and a M2 range, which varies according to the local voicing. Voicing is mostly SATB, except at the cadential area, where the composer introduces SAATBB (m. 8) and SAATTB (m. 9) (Figure 35, p. 61).

The bass part's contribution to the piece's texture, besides the two melodic appearances on the Latin text at the beginning and the end of the piece, consists of a different role when compared to the upper three parts: the bass line assumes mostly the accompaniment role of the fabric, singing "ohs" on a waving line in counterpoint in mm. 3-4 and on a descending line from mm. 5-7. This downward melodic movement is only interrupted at mm. 8-9, when the divisi bass lines join the upper parts on the Latin text at the final cadential area (refer to Figure 35, p. 61 and Table 11, p. 65).

***Bendita Sabedoria* - Movement 4**

[La, la, la] *Vir sapiens fortis est.*

A wise man is strong.⁵⁶

The text of movement 4 of *Bendita Sabedoria* is taken from Proverbs 24:5. Villa-Lobos was economical in his choice of text and, as he did in the previous movements of the piece, actually employed only a few words of the biblical verse. Once again, he chose a portion of the text that preserves the central message of the passage. Table 12 (p. 67) includes the complete verse and translation.

⁵⁶Ibid.

Table 12. *Bendita Sabedoria*, movement 4, complete verse in Latin and translation.

Proverbs 24:5
<i>Vir sapiens et fortis est et vir doctus robustus et validus.</i>
A wise man is strong: and a knowing man, stout and valiant.

Movement 4 is a joyful *tour de force* lasting only 12 bars. It is probably the most festive of the six movements and is the only one in which Villa-Lobos makes the Latin text almost secondary to the added vowels, in this case "las," which are appropriately set to triplets.



Table 13 shows the relationship of the added syllables and the Latin text. Note that the "las" respond for 11 measures of the piece (four of each along with the Latin text), whereas the Latin text appears only in five measures (four of which also include the "las").

Table 13. *Bendita Sabedoria*, movement 4, Latin text and the "las."

Text	"las"	la, la, las + <i>vir sapiens fortis est</i>	"las"	<i>fortis est</i> only
No. of measures	3	4 (2+2)	4	1

It is possible that Villa-Lobos had Portuguese and not Latin in mind when he added the "las" to the text of the movement because the combination of three "las" is present in the Portuguese language. It is employed in the folk and popular genres of Brazilian music and frequently suggests celebration and festivity.

Bendita Sabedoria - Movement 4

Text	La, la, la! <i>Vir sapiens, fortis est.</i>									
	m.1		m.3		m.4		m.7			
Phrases	<div><div>Intro</div><div><i>f</i></div><div><i>mf</i></div><div><i>f mf</i></div><div><i>f</i> Intro (recap.)</div><div>Cad.</div></div>									
Voice Activity	<div><div><div>S1</div><div>S2</div><div>A1</div><div>A2</div><div>T1</div><div>T2</div><div>B1</div><div>B2</div></div><div><div>a</div><div>b1</div><div>b2</div><div>b3</div><div>c</div><div>e</div><div>d</div><div>d1 (paral.)</div><div>d2 (modif.)</div><div>d3 (as accomp.)</div><div>d4 (as accomp.)</div><div>d5 (as accomp.)</div><div>parallel 7th chords</div><div>f</div><div>f</div><div>g</div><div>g1</div></div><div><div>Triplets chords (all parts in dialogue) 8x</div><div>Triplets chords (all parts in dialogue) 8x</div></div></div>									
Harmony	D: V I ⁷ vi ⁷ vi ⁷ iii ⁷ V ⁷ I									
Rhythm	4 () <i>Allegro</i> <i>rall.</i> <i>a tempo</i> <i>allarg.</i> 									
Texture	Dense dialogue Dense chords plus main motive Dense dialogue									
Performance Forces	SSAATTBB		SATB		SATTBB		SAATTBB		SSAATTBB SATB SSATBB	
Materials										

so: scalar lines (SA) - mostly descending, B - mostly ascending

La, la, la!

La, la, la, la, la, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la, la, la, la, la,

Figure 38. *Bendita Sabedoria*, movement 4, analysis chart.

[illegible]

The form of movement four is uncomplicated. It is only twelve bars long and is divided in two phrases, mm. 1-7 and 8-12. Its form is influenced by the "la" triplets surrounding the Latin text, the intense rhythmic drive created by the triplets in staccato chords, and the harmony of the piece.

The first phrase is introduced by a three-measure introduction preceding the Latin text, which begins at m. 4 and is stated twice to m. 7. Phrase 2 begins in m. 8, the triplets repeat the short three bar introduction, which is expanded by one bar at m. 11. The movement concludes with a final cadential section from mm. 11-12, where the Latin text returns. The main ideas of the pieces are presented in phrase 1. They are the "la" triplets in chords (mm. 1-2), the scalar lines (m. 3), and the short melodic idea on the Latin text (mm. 4-7). Phrase 2 repeats mm. 1-3, omits the short motive on the Latin text, and adds a one measure melodic fragment apparently based on the last three notes of the main motive (Figure 39, pp. 69-70).

The harmony of movement 4 follows the general characteristics of the composer's harmonic style as set forth in *Bendita Sabedoria*. The key signature has two sharps and the piece is centered in the key of D, principally because it concludes on a V-I cadential progression in D major (Figure 39, pp. 69-70).

The piece begins with two measures of chords in rapid succession (V- vi⁷-vii^{ø7}-I⁷) in D major. Despite the leading-tone to tonic direction, the I⁷ dissonant tonic chord, the quartal and quintal sonorities in every beat, and the fast tempo, seem to weaken the immediate perception of D major as the tonal center (Figure 40, p. 72).

At m. 3, Villa-Lobo uses descending scalar lines whose top three parts imply a succession of triads in first inversion. These three lines are set against an ascending

Quartal and quintal sonorities in every beat (highlighted in the squares)

S
C
T
B

La, la, la! La, la, la! La, la, la! La, la, la!

V vi vii I

Figure 40, *Bendita Sabedoria*, movement 4, mm. 1, 2.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

La, la, la, la, la, la, la, la, la, la, la, la!

La, la, la, la, la, la, la, la, la, la, la, la,

vii vi vi (vi)

Figure 41. *Bendita Sabedoria*, movement 4, m. 3 (also m. 10).
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

bass line that inverts the direction of the upper three parts, ultimately creating extended chord sonorities: $\text{vii}^{\emptyset 7} - \text{vi}^{4/3} - \text{vi}^9$ (Figure 41, p. 72).

From mm. 4-8 (first beat), the composer combines the "las" with the Latin text. Here, he applies a sequence of descending extended chords whose roots are mostly a second apart. Note that before breaking the sequence of roots a second apart, Villa-Lobos extends this principle for one octave, thereby including all notes of the scale: $\underline{\text{vi}}^7 - \underline{\text{V}}^9 - \underline{\text{IV}}^9 - \underline{\text{iii}}^7 - \underline{\text{ii}}^7 - \underline{\text{I}}^7 - \underline{\text{vii}}^{\emptyset 7} - \underline{\text{vi}}^7 - \underline{\text{vi}}^9 - \underline{\text{ii}}^{4/3} - \underline{\text{vi}} - \underline{\text{iii}}^9$ (V). At m. 11, the women sing a scalar duet mostly in ascending thirds against a similar line that the men sing in the opposite direction, creating chord sonorities. This inverted duet is followed by a short cadential gesture, which spans from the fourth beat of m. 11 to the very last chord, where the final D major chord brings the piece to its point of arrival.

Movement 4 is in 4/4 throughout. The rhythmic durations are restricted to the constant triplets and the durations related to the short motive on the Latin text, which occurs in five measures underscored by the triplets. Tempo indications are *allegro* at the beginning, *rallentando* at m. 7, followed by a consequent *a tempo* in m. 8, and the final *allargando* leading to the final cadence, whose last chord has a fermata. Other indications relevant to the rhythmic characteristic of the piece are the *staccato* indications for the majority of triplets (this indication is dropped only at the final cadence) and accent marks, which are prescribed in m. 10 and m. 12 (Figure 69, pp. 69-70).

The texture of movement 4 originates from a combination of three principal characteristics: the vertical sonorities generated by the "las" (notably in mm. 1-2), the linear quality of the inverted lines in the third measure, and the vertical/horizontal quality of the Latin text melodic idea when performed with the accompanying triplets from mm.

rall. *a Tempo*
f
 la, la, la, la, la, la, la, la, la, la, la, la, La, la, la! La, la, la!
mf rall. *a Tempo*
f
 for - tis est La, la, la! La, la, la!
mf

Texture at m.11: voicing is SATB, SSATB, and SSATBB

Overall range: sopranos: G5 (highest sounding pitch)

allarg.
 la, la, la, la, la, la, la, la, la, la, la, la! for - tis est.
allarg.
 la, la, la, la, la, la, la, la, la, la, la, la! for - tis est.

Figure 42 (cont.)

4-8. Textural density is relatively thin, despite the variety in the number of parts and local ranges (Figure 42, pp. 74-75). For example, in mm. 1-2, there are eight parts (SSAATTBB), performed four at a time and at relatively close intervals, which does not result in a dense fabric. In m. 3, the texture becomes lighter, with the number of parts reduced to four (SATB). Moreover, the thinning of the texture in this measure is influenced by the difference in register and direction between the basses and the upper three part lines. From mm. 4-8, as well as at the cadence in m. 12, the texture continues to be relatively thin, with the major difference being that the "las" assume an accompanimental role, thus receding in the dynamic background, whereas the Latin text takes up the melodic interest, therefore appearing at the dynamic foreground. The number of parts varies greatly throughout the piece's 12 measures. It goes from SSAATTBB (actually SSAA plus TTBB) in mm. 1-2, SATB in m. 3, SATTBB from mm. 4-6, SAATTBB on the first beat of m. 7, SAATBB in m. 7 (with a brief SAATBB on the second beat, when the tenors briefly move to unison), SATB in m. 11, and SSATBB in the last chord. The overall range is from G2 (basses, m. 6) to an A5 (sopranos, m. 11).

Bendita Sabedoria - Movement 5

Beatus homo in invenit [Oh!] sapientiam et qui affluit prudentia melior est adquisitio eius negotiatione argenti et auri primum [Ah!].

Blessed is the man that findeth wisdom, and is rich in prudence. The purchase thereof is better than the merchandise of silver, and her fruit than the chief and purest gold.⁵⁷

The text of movement 5 is taken from Proverbs 3:13-14. Once again, Villa-Lobos employed a select portion of the biblical text in movement 5, though he chose more of

⁵⁷Ibid.

Bendita Sabedoria - Movement 5 - Section A, mm. 1-16

Text	<i>Beatus homo invenit sapientiam et qui afluit prudentia; melior, est acquisitio eins negotiatione argenti etauri prmissimi. Ah! Oh!</i>			
Phrases	1	6 7	9 10	13 14 16
Harmony	a: I ⁶ i	VII ⁹ i	(C: VII ¹⁰ 2 I ^{6/4}) a: V ⁹ i (pedal)	

Figure 43, movement 5, section A, analysis chart.

Bendita Sabedoria - Movement 5 - Section B

Text	<i>Beatus homo qui invenit sapientiam</i>			
Phrases	17	22 23	24	
Harmony	Transition to E center (octave melody with quartal accompaniment)	I ⁹ _{iv}	V ⁷ I V I	
Rhythm	$\frac{4}{4}$ <i>Piu mosso</i>		<i>rall.</i>	
Texture	Thin, open, thicker at the cadence. Dialogue between quartal sonorities (men) and melodies at the octave (women).			
Perform. Forces	SATTBB	SA(A)TTBB	SATTBB	SA(A)TTBB

Figure 44, movement 5, section B, analysis chart.

Bendita Sabedoria - Movement 5 - Section A, mm. 29-45

Text	<i>Beatus homo invenit sapientiam et qui afluit prudentia; melior, est acquisitio eins negotiatione argenti etauri prmissimi. Ah! Oh!</i>			
Phrases	29	34 35	37 39	42 44 45
Harmony	a: I ⁶ i	VII ⁹ i	(C: VII ¹⁰ 2 I ^{6/4}) a: VII ⁹ i (pedal)	(Appended chord)

Figure 45, movement 5, section A, analysis chart (mm.29-45).

Section A (mm. 1-16) →

Andante

mf *>*

S

B.C. Thematic duet (AT, mm. 1-6) →

C

mf *sfz* *p*

T

mf *sfz* *p*

B

Main motive

a: (i⁶)

Oh! i

Imitation (sopranos, mm. 5-6)

Be - a - tus ho - mo in - ve - nit, est

qui - affluit pru - den - tia; me - lior, est

qui - affluit pru - den - tia; me - lior,

Oh! Oh! Oh!

ac - qui - si - tio eins ne - go - tia - tio - ne ar - gen - ti

Oh! Oh! Oh! Oh! Oh!

Oh! Oh! Oh! Oh! Oh!

pp

pp

pp

pp

Figure 46. *Bendita Sabedoria*, movement 5.
 BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

et au-ri pri-mis-si-mi.

Oh! Oh! Oh! Oh!

au-ri pri-mis-si-mi. Ah! Ah!

Oh! Oh! Oh!

End of section A (m. 16) Section B (mm. 17-28) →

Più mosso

Ah! Be-a-tus ho-mo qui

Più mosso

- si-mi. Be- a- tus ho- mo qui in-

Oh! Oh!

Figure 46 (cont.)

in - ve - nit sa - pi - en - tiam,

ve - nit sa - pi - en - tiam, Be -

Be - a - tus ho - mo qui in - ve - nit sa - pi -

- a - tus ho - mo qui in - ve - nit sa - pi -

End of section B: m. 28 Section A: mm. 29-44 (added measure: 45) →

nit sa - pi - en - tiam. Be - a - tus ho - mo in - ve - nit sa - pi -

entiam, sa - pi - en - tiam. Be - a - tus ho - mo in - ve - nit sa - pi - Oh!

Figure 46 (cont.)

Section A continued →

Be - a - tus ho - mo in -
 . en - . tiam et - qui - affluit pru - den - . tia;
 . en - . tiam et - qui - affluit pru - den - . tia;
 Oh! Oh!

ve - nit, est ac - qui - si - tio eins ne - go - tia - tio - ne ar -
 me - lior, est ac - qui - si - tio eins ne - go - tia - tio - ne ar -
 me - lior, Oh! Oh! Oh! Oh!
 Oh! Oh! Oh! Oh!

gen - ti et au - ri - pri -
 Oh! Oh! Oh! Oh! Oh!
 Oh! Oh! Oh! Oh! Oh!

Figure 46 (cont.)

End of section A with appended chord

mis - si - mi. au - ri pri - mis. si - mi. Ah!

Oh! Oh! au - ri pri -

Appended chord

Ah! Ah! Ah! Ah!

mis - si - mi. Ah!

Oh! Oh! Oh! Ah!

Figure 46 (cont.)

the text this time (Table 14, p. 83). He also added vowels ("ah" and "oh") and *boca chiusa* to the Latin text, which create additional layers of texture and accompaniment.

The relationship text setting and form is shown in Table 15. Villa-Lobos employs a ternary design (ABA) and each section is demarcated by the restatement of the text. The piece is divided in three sections, the first and last repeated and cadencing in the tonic key (A), with minimal modification at the very end of each section. A middle section has a contrasting character and cadences on V (E). The piece follows an ABA

Table 14. *Bendita Sabedoria*, movement 5, Latin text and translation.

Proverbs 3:13-14
<i>Beatus homo qui invenit sapientiam et qui affluit prudentia (v. 13) melior est adquisitio eius negotiatione argenti et auro primo⁵⁸ fructus eius (v.14).</i>
Blessed is the man that findeth wisdom, and is rich in prudence (v. 13). The purchase thereof is better than the merchandise of silver, and her fruit than the chief and purest gold (v. 14). ⁵⁹

Table 15, *Bendita Sabedoria*, movement 5, text and sections.

Text and Translation ⁶⁰	Section
<i>Beatus homo (qui) invenit sapientiam et qui affluit prudentia melior est adquisitio eius negotiatione argenti et auri prmissimi.</i> Blessed is the man (that) findeth wisdom, and is rich in prudence. The purchase thereof is better than the merchandise of silver, and her fruit than the chief and purest gold.	A
<i>Beatus homo (qui) invenit sapientiam.</i> Blessed is the man that findeth wisdom.	B
<i>Beatus homo (qui) invenit sapientiam et qui affluit prudentia melior est adquisitio eius negotiatione argenti et auri prmissimi.</i> Blessed is the man that findeth wisdom, and is rich in prudence. The purchase thereof is better than the merchandise of silver, and her fruit than the chief and purest gold.	A

⁵⁸The text used in movement 5 reads *auri prmissimi* (finest gold) instead of *auro primo* (finest gold).

⁵⁹www.latinvulgate.com.

⁶⁰*Ibid.*

format, with the As being tonally closed, as opposed to B, which is tonally open. Villa-Lobos appended a single chord after the repetition of section A (m. 45). The A sections are from mm. 1-16 and 29-45, while B spans mm. 17-28 (Figures 43-46, pp. 77-82).

In section A, the principal theme is presented from mm. 1-6 in a duet on parallel 6ths between the tenor and alto parts. This thematic duet is set against the sopranos in *boca chiusa* (mm. 1-3) and the "oh" vowel sound sung by the basses (mm. 2-6). The theme's main motive is also imitated with modification by the sopranos in mm. 5-6. Finally, the principal theme seems to be based on a duet motive between altos and tenors in mm. 1-2. Villa-Lobos seems to indicate that both lines of the principal theme are of almost equal importance from a thematic perspective, as both are presented together and have *mf* as the dynamic indication. Nevertheless, the altos sing a line that emphasizes the note A, the tonal center of the piece, which suggests that the altos carry the principal melody (Figure 46, pp. 78-82).

A new duet/trio begins at the upbeat to m. 7, now with altos and sopranos singing a line based on the initial theme against the basses and tenors in long sustained ohs. This duet/trio is prolonged until m. 13. From mm. 10-13, the duet/trio has the sopranos singing the melody while the altos assume a secondary linear function (Figure 47, p. 85).

Section A ends with yet another duet, now sung by tenors and baritones from mm. 14-16 on the Latin text. The women now have their role reversed, joining the basses in singing the sustained vowels (Figure 48).

Section A is presented first from mm. 1-16 and then repeated from mm. 29-45. The two As are almost identical, with the exception of a dotted rhythm on the syllable "si" of

New duet: SA (mm. 7-13) →

ac - qui - si - tio eins ne - go - tia - tio - ne ar - gen - ti

Oh! Oh! Oh! Oh! Oh!

et au - ri - pri - mis - si - mi.

Oh! Oh! Oh! Oh!



SA thematic duet/trio ends (m. 13)

au - ri pri - mis - si - mi. Ah! Ah!

Oh! Oh! Oh!

Figure 47, *Bendita Sabedoria*, movement 5, mm. 7-15.
 BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Table 16. *Bendita Sabedoria*, movement 5, mm. 16 and 44 compared.

Section A, m. 16	Section A, m. 44
	

A men's quartet begins the section with a pickup eighth note similar to the rhythmic idea found at the beginning of the main theme in section 1. The rhythm from the original main motive is now changed with the addition of a dotted quarter tied to an eighth note (Figure 46, pp. 78-82). This rhythmic pattern in parallel fourths is repeated for three measures and is then followed by a segment in parallel fourths and fifths and parallel melodies until m. 22, where a cadence occurs. Subsequently, an almost identical segment also sung by the men occurs from mm. 23-28. Above the men's quartet, a women's unison line at the octave provides a musical idea that resolves by descending seconds on a note actually belonging to the harmonies sung by the men's quartet. This unison line is later transformed into a trio (mm. 21-22) that also confirms the harmony sung by the men's quartet. As with the men's first segment, the women, thereby creating a similar section from mm. 23-28 (Figure 49, p. 88), repeat the same idea.

Women: trio (mm 21-22)

Men: parallel 4ths and 5ths along with parallel melodies

Section B: part 2 (mm 23 with pick up eighth note) - similar to part 2 (mm. 17-22)

Section B ends (m 28)

rall. *a Tempo I°* *B.C.* *mf* *sfz p*

rall. *a Tempo I°* *mf* *sfz p*

Oh!

Figure 49. *Bendita Sabedoria*, movement 5, mm. 20-30.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Movement 5 is centered in A minor, the key of the A sections. A minor is already indicated in the first three measures, when basses and sopranos encircle the paired melodies with scale degree one (bass) and scale degree five (sopranos), already creating an A minor statement from the outset (Figure 46, pp. 78-82).

The first A section, which is tonally closed, cadences on i at m. 16. This measure is the culmination of a three bar pedal statement (SAAB2) along with a duet (TB1) on the A minor tonic (Figure 50).

The musical score is divided into two systems. The first system (mm. 13-16) features a vocal line (Soprano) and a piano accompaniment. The vocal line begins with the lyrics 'au - ri pri-mis-si-mi.' in measure 13, followed by 'Ah!' in measure 14 and 'Ah!' in measure 15. The piano accompaniment consists of a continuous eighth-note pedal point in the left hand, with a duet in the right hand. Dynamics include *mf* and *f*. The second system (mm. 17-19) is marked 'Più mosso' and continues the vocal line with 'Be-a-tus ho-mo qui' in measure 17, and 'si-mi. Be-a-tus ho-mo qui in-' in measure 18. The piano accompaniment continues with a similar texture. Dynamics include *p* and *f*. The score concludes with a fermata over the final measure (m. 19).

Figure 50. *Bendita Sabedoria*, movement 5, mm. 13-19.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The repetition of A section (mm. 29-44) is also in A minor, although this time the composer chose to end the section on the parallel major chord. Instead of ending the

piece there, Villa-Lobos appended a chord on "ah" at the end of the second A section. The collection of tones of this harmonic block suggests an Fm7 chord with an added B. These tones could also be seen as quartal/quintal sonority (F#-B-(with a possible added C#)-E-A) disguised by the arrangement of the vertical collection of tones but clearly present in the women's parts (m. 44).

Section B goes from mm. 17-28. It is contrasting in nature, moving from A minor to an eventual cadence on the dominant E major in m. 28. It is twelve measures long and is divided in two six-measure segments. The first one (mm. 17-22) cadences in A minor (m. 22) and includes a chord succession with quartal and quintal intervals in the men's quartet lines from mm. 17-20 against a descending line mostly in seconds sung by the women. Segment two is from mm. 23-28 and is similar to the first one but cadences in E major (Figure 46, pp. 78-82).

The meter signature is 4/4 throughout the movement. Significant is the pickup rhythmic idea that starts the main theme and recurs when the main motive is repeated or developed in section A. This pickup rhythmic is also employed by the composer later in the piece, as an important component of section B. Tempo indications on the score are *andante* in the first section A, *più mosso* at the beginning of section B, *rallentando* at the end of the same section, and finally *a tempo primo* (therefore back to *andante*) and *rallentando* at the return of section A (Figure 46, pp. 78-82).

The texture of movement 5 combines two general principles: linear texture underscored by sustained harmonic notes and vertical sonorities. The number of parts fluctuates in various instances: from SATB (section A, mm. 1-9 [29-37]), SAATB (A, m. 10 [38]), to SATTBB through the remainder of section A, and SATTBB through the

entire section B, except for mm. 21-22, where the composer employs SAATTBB. This is the same number of parts that Villa-Lobos assigns to the appended chord in m. 45. Finally, the textural density is generally thin and favors the clarity of the passage (Figure 48, pp. 78-82).

***Bendita Sabedoria* - Movement 6**

*Dexteram*⁶² tuam sic notam fac: et eruditos corde in sapientia.

So make thy right hand known: and men learned in heart, in wisdom.⁶³

The text of movement 6 is taken from Psalm 89:12.⁶⁴ It is not fully consistent with the text from the Latin Vulgate, which indicates that the composer may have employed an alternate translation, a non scriptural source (perhaps a liturgical source), potential textual adaptation, or an apparent interpolation in apparent combination with the verse, although this is not known.

The closing movement of *Bendita Sabedoria* presents some unique textual characteristics in the collection. It is the only one whose text is not based on the book of Proverbs, although the overall principle of wisdom texts established in the previous movements continues. Additionally, this is the only movement in which the composer adds the syllable "toun" to the biblical passage. Furthermore, he also adds "ohs" only (no "ahs") to the Latin text. The complete text and translation of Psalm 89:12 are shown in Table 17 (p. 94).

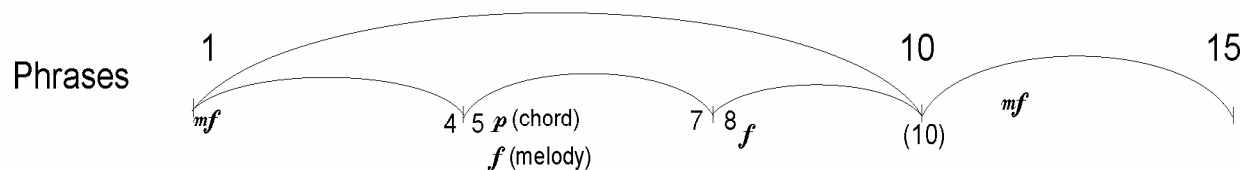
⁶²The edition mistakenly uses the spelling *dexeteram*, instead of *dexteram* (right hand).

⁶³www.latinvulgate.com

⁶⁴ *Villa-Lobos, Missa São Sebastião, Magnificat-Alleluia, Bendita Sabedoria* [and other choral music], Corydon Singers and Orchestra conducted by Matthew Best, Hyperion CDA 66638, 1993, Compact Disc. The recording indicates lists Psalm 90:12 as the text source, possibly a misprint.

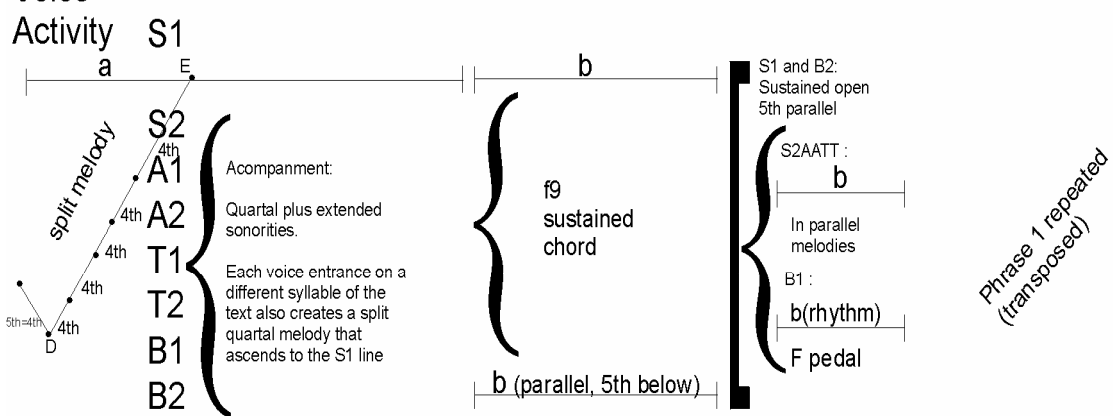
Bendita Sabedoria - Movement 6

Text *Dexteram tuam sic notam fac: [Toum!] Et eruditos corde sapientia (Ah!)*



Voice

Activity



Harmony

A_b pedal + quartal sonorities +
extended chords
E_b : (tonal center)

V area

E_b pedal

V
(open 5th)

cadence

I

Rhythm

$\frac{4}{4}$ *Largo (imponente)* rfz
> > > (stressed syllables)

rfz signs
(split quartal
melody)

V

☉

Texture

Linear + block sonorities →

Perform.
Forces

SSAATT(T)BB

SSAATTB

SSAATTBB

SSAATTBB(B)

Figure 51, *Bendita Sabedoria*, movement 6, analysis chart.

Largo (Imponente)

(Melody continues to m.4) →

Split melody

mf > rfz

mf > sic no - - - tam

mf > tu - am sic no - - - tam

De - xe - te - ram tu - am sic no - - - tam

Ab pedal

Extended harmonies

Unison cadence (G)

et e - ru - di - tos cor - de in sa - pi - en - tia.

fac: oum! f p

Inner voices (S2A1A2T1T2): f minor chord

et e - ru - di - tos cor - de in sa - pi - en - tia.

Sopranos and basses: parallel melodies

Ah! S1B2: pedal (P5)

Inner voices: parallel melodies

et e - ru - di - tos cor - de in sa - pi - en - tia.

Oh! Oh!

Split melody

rfz

De - xe - te -

Eb pedal (mm.11-13)

(Split melody)

mf > rfz

mf > sic no - - - tam

mf > tu - am sic no - - - tam

rum tu - am sic no - - - tam

Parallel Melodies

V

I

Figure 52. *Bendita Sabedoria*, movement 6, mm. 1-15, form layer.
 BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Table17. *Bendita Sabedoria*, movement 6, text and translation.

Psalms 89:12
Score: <i>Dexteram tuam sic notam fac: [Toum!] et eruditos corde in sapientia [oh].</i>
Vulgate: <i>ut numerentur dies nostri sic ostende et veniemus corde sapienti</i>
Translation (Vulgate): [Can number thy wrath?] So make thy right hand known: and men learned in heart, in wisdom. ⁶⁵

The relationship text setting and musical form is simple. Villa-Lobos sets each textual phrase corresponding to a musical statement (Table 18).

Table 18. *Bendita Sabedoria*, movement 6, relationship text setting and musical form.

Text	Musical phrase
<i>Dexteram tuam sic notam fac:</i>	Phrase 1, mm. 1-4
<i>[Toum!] et eruditos corde in sapientia</i>	Phrase 2, mm. 5-7
<i>[Ah! Oh!] et eruditos corde in sapientia</i>	Phrase 3, mm. 8-10
<i>Dexteram tuam sic notam fac.</i>	Phrase 3, mm. 11-15

The form of movement 6 is simple and is influenced by the Latin text and the cadences demarcating each musical phrase. Phrase lengths are 4+3+3+5 measures. Phrases 1 and 4 are similar in content, although they are at different harmonic levels. The first one moves from a repeated Ab (scale degree 4) along with quartal and quintal sonorities and disguised triadic harmonies, eventually cadencing on G (V/vi) in m. 4. The last phrase moves in similar fashion, but from a repeated Eb (scale degree one) upon which harmonies are stacked, to a thirdless Bb+F chord, which resolves to a unison Eb. Despite the dominant-tonic gesture, the absence of thirds in both chords

⁶⁵www.latinvulgate.com

adds certain degree of ambiguity to the piece's harmony, since it ultimately blurs the major or minor identity of the final harmonic goal Eb (scale degree one). Phrase 2 has parallel melodies in the outer parts and sustained chords on the inner voices. Phrase 3 inverts this idea by having the outer parts with long harmonic notes on a P5 (Bb-F (scales degrees five and two), both notes belonging to the dominant chord) and the inner voices singing the parallel melodies (Figure 52, p. 93).

The harmony of movement 6 (refer to Figure 53, p. 96) is centered in the Eb key area. It is characterized by the following important harmonic events:

1. Repeated tones pervading almost the entire movement: Ab bass note (mm. 1-3), F9 chord (V^9/V , mm. 5-7), Bb/F (V) open fifths between B2 and S1 (mm. 8-10), and finally the tonic Eb in the bass (mm. 11-13).

2. Two unison cadential arrivals at mm. 4 and 15, which are emphasized by their placement within each phrase - that is, at their conclusion - and by the agogic accent placed on them (whole notes). The second unison (m. 15) is prepared by a space indicated by the sign "v" between mm. 14-15, an indication that the composer wanted to intensify its cadential characteristic.

3. Quartal chords above the repeated Ab and Eb (mm. 1-2 and mm. 11-12).

4. Long chordal sonorities on an F9 chord or open 5ths against parallel melodies. These occur in mm. 5-7 and mm. 8-10 respectively.

These harmonic events in combination move to an Eb goal, which is achieved at the final unison, despite some tonal ambiguity as discussed elsewhere. The main points of arrival before the final Eb are G (scale degree 3) in m. 4, C (scale degree 6) in m. 7, the dominant Bb in m. 8, and the final Eb (Figure 53, p. 96).

The rhythmic aspect is simple, once again influenced by the vocal lines and favors clarity and declamation of the Latin text. The meter signature is 4/4 throughout the movement. The composer uses syllabic approach to the setting of the text, except for a short melismatic section on the syllable "no" of the word *notam* (know) which precedes the final unisons in phrases 1 and 4. Interestingly, on the word *notam* (know), Villa-Lobos moves the beat duration from longer to shorter, from a quarter to two eighths to three triplets, and finally four sixteenths, thereby creating a 1:1/2:1/3:1/4 rhythmic ratio among the durations within the measure (mm. 3 and 13). Tempo indication is limited to *largo* at the beginning. The score also includes a parenthetical instruction to the tempo indication, employing the Portuguese term *imponente*, which in this case refers to the general character of the piece, as the word suggests the meaning "commanding" (Figure 52, p. 93).

The texture of movement 6 is a blend of the linear movement of melodic lines and vertical sonorities (Figure 54, p. 98). At the first and last phrases, texture starts thin but quickly becomes dense, moving from unison to nine and then eight parts in the span of just three measures. The textural element is also characterized by linear movement and by the split melody from the unison BT through a circle of ascending fourths until the melodic idea ultimately reaches the top soprano line. Phrases 3 and 4 (mm. 5-10) blend static vertical sonorities with parallel melodies, once again on a relatively dense texture, despite the open intervals with which the outer parts surround the inner ones. Overall textural range spans three octaves and a P5 from Eb2 (second basses, mm. 11-13) to Bb5 (first sopranos, m. 12). The number of parts is significantly varied for such a short movement, including unison (spanning three octaves), TB, TBB, TTBB, ATTBB,

AATTBB, SAATTBB, SSAATTB, SSAATTBB, SSAATTTBB, and SSAATTBBB (Figure 54, p. 98). Once again, Heitor Villa-Lobos was able to create a short composition with a variety of colors by frequently changing the number of voices and by exploring the ranges of each individual part.

Conducting Suggestions

Bendita Sabedoria - Movement 1

Movement 1 of *Bendita Sabedoria* presents conductors with an excellent opportunity to perform great and yet accessible music. The linear nature of the first section suggests smooth gestures and clear cues for each part as they enter the texture. The soft dynamics also invite small gestures in *legato* style according to the shape of each musical phrase. Section 2 seems to call for a similar style of gestures. In m. 26, where the second section begins, the lines seem to call for clear cues for the women in beat one and notably for the men in beat two, to indicate a definite change in sections and the return to tempo (Figure 55).

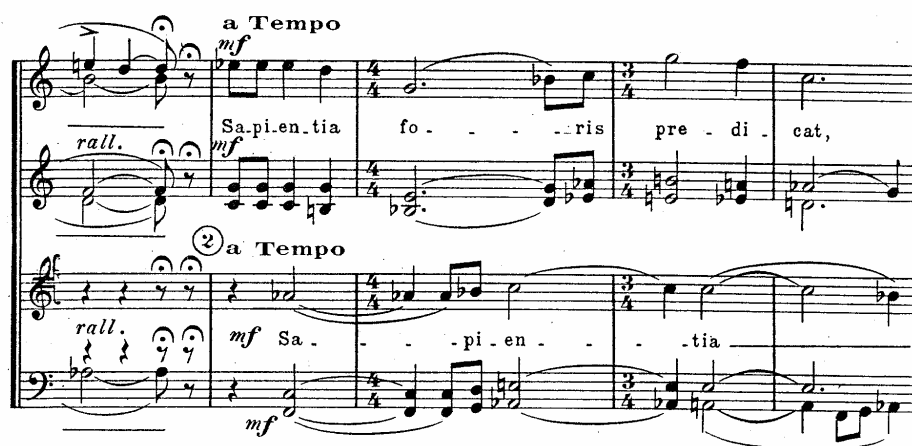


Figure 55. *Bendita Sabedoria*, movement 1, mm. 25-29.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Since the main motive pervades the entire section, encouraging the singers to identify it on the score and translate that into the appropriate vocal approach, should be helpful in learning not only this section, but also the entire piece. Precision of tuning in each individual line of section 1 should help with clarity and tuning, especially the descending chromatic lines and the longer notes concluding the phrase at the cadences. In section 2, also linear, shaping each individual line should also be helpful to reveal the overall texture of the section and the delivery of the Latin text. Conductors and singers should treat the quartal and quintal harmonies, the bichordal sonorities, and the chromaticism of each formal division with great attention, as they are important elements of the movement, especially in its second section. In section 3, the parallel lines at the octave (men) and quartal (altos), should be tuned with great precision, and shaping the vowels should be a paramount vocal issue to achieve a fine interpretation of the section.

In the third section, beginning in m. 41, the new tempo (*più mosso*) and the rhythm in the women's lines against the men singing the incipit of the main motive at the *mf* dynamic level suggests a more pointing gesture type. In m. 41, a clear cue should be used, especially to help the women to start singing on beat two. The same principle applies to the tenor in m. 44, beat two, when they first enter in this section. The *allargando* beginning in m. 48 suggests a gradual intensification of the size of the conducting pattern, which culminates in m. 50. A decrease in gesture size might prove effective at the end, where the decrescendo indication is combined with a fermata (Figure 56, p. 101).



Figure 56. *Bendita Sabedoria*, movement 1, mm. 40-51.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The vocal ranges should allow singers to reach the notes comfortably. One potential area of concern could be the bass line from mm. 41-47, due to its descending shape and the lowest sounding D pitch in m. 46 (Figure 56).

The score indications are relatively clear and helpful, despite a moderately limited number of dynamic indications, which are generally confined to the beginning of each phrase, with occasional indication at each entrance, especially of the main motive in section 1. One particular area of concern is the placement of the text in each individual voice, as it may be in between the parts and then change to be shown underneath each voice in subsequent measures. The conductors, for rehearsal and conducting

purposes, should probably mark these variations in textual placement on their scores (Figure 57).

in pla - teis dat vo - cem.

in plateis dat vo - cem.

fo - ris pre - di - cat, fo - ris

fo - ris

in pra - teis dat vo - cem.

vo -

pre-di-cat, in pra - teis dat vo - cem.

Figure 57. *Bendita Sabedoria*, movement 1, mm. 30-39.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The interpretation and shape of the main motive and the lines surrounding or following it might prove a useful rehearsal technique to conductors. In addition, the above observation concerning the placement of the text on the score should be explained to the singers.

Bendita Sabedoria - Movement 2

Movement 2 calls for a clear six pattern and attention to cuing the different entrances of the principal motive in its constant reiteration throughout the movement. The character and tempo of the movement suggest smooth and legato gestures, which should help with the expressiveness of the two-bar main motive. Clarity and precision of gestures should be used in mm. 17-18, where the crescendo and allargando indications may be achieved by a gradual change in the size of the gestures (Figure 58).

The musical score for *Bendita Sabedoria*, Movement 2, measures 16-18, is presented for four voices: Soprano, Alto, Tenor, and Bass. The score is in 2/4 time and G major. It features a two-bar main motive that is repeated throughout. The score includes dynamic markings (*mf*, *cresc.*, *allarg.*, *ff*) and tempo indications (*Meno*). The lyrics are "la-bia sci-en-tiæ." and "Ah!". The score is in 2/4 time and G major.

Figure 58. *Bendita Sabedoria*, movement 2, mm. 16-18.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The vocal aspect of movement 2 does not seem to present extreme challenges for singers. Shaping the main motive with precision, keeping the rhythm steadily through appropriate counting and vocal support, should be useful information for the singers. In singing *boca chiusa* (closed mouth), tuning, shape, support, and resonance seem to be areas that would help the singers to achieve a fine interpretation of this score requirement. The vocal ranges are at the comfortable level for most of the piece. The Bb sung by S1 in m. 32 along with the tuning of the parallel lines created with the S2 and altos is an area that will probably need careful attention by singers and conductors alike.

Movement 2 should not present significant problems to be learned by many choirs. Since the *boca chiusa* indication seems to be comparatively rare in certain repertoires of choral music, conductors should probably call the attention of the singers to the score indications of this particular technique and the absence of any text on their lines while applying it, as this novelty might be slightly confusing for less experienced singers.

***Bendita Sabedoria* - Movement 3**

Movement 3 is also very simple and should not present significant difficulty in conducting technique. The preparatory gesture for the pickup eighth note should be definite, indicating the *quasi allegretto* tempo and perhaps starting on the fifth beat of the preparatory measure. Cueing the sopranos on the "and of 6" in m. 2 and the tenors and altos on beat six of m. 4 should also be planned when conducting the movement. Gradual change in the 6/4 conducting pattern should also be noted in mm. 8.

The vocal aspect of the movement should not offer significant problems for most choirs. Conductors should probably explain to the singers that precise articulation of

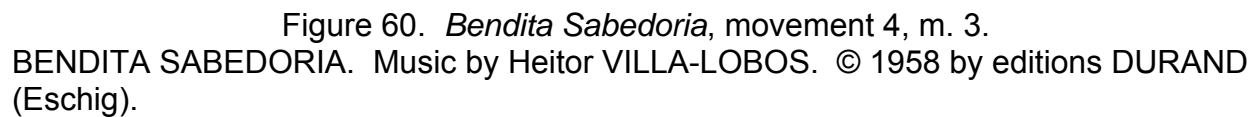
the pickup notes through clear consonants and open vowels would be beneficial to indicate each entrance as well as help with overall tuning. Shaping of the main motive, notably its melodic aspect and emphasis on stressed syllables of the Latin text should also be a helpful technique for the singing of this movement. Singers should be encouraged to perform with rhythmic responsiveness and precise articulation at each entrance of the main motive.

***Bendita Sabedoria* - Movement 4**

Movement 4 demands precise staccato gestures from the outset. The dialogic nature of the triplet motives between the women and men in quartets may be achieved by precise, short gestures of the left hand cuing beats two and four of mm. 1-2. Use of the right hand alone could prove useful to indicate the start of the parallel lines in m. 3 (Figures 59 and 60, pp. 105-106).

The musical score for *Bendita Sabedoria*, Movement 4, measures 1-2, is presented for four voices: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The tempo is marked 'Allegro'. The key signature is D major (two sharps). The time signature is 4/4. The score shows four staves, each with a vocal line and a piano accompaniment line. The vocal lines are marked with 'f' (forte) and '3' (triplet). The piano accompaniment lines are marked with 'f' and '3'. The lyrics 'La, la, la!' are written below the vocal lines. The score is for measures 1-2.

Figure 59. *Bendita Sabedoria*, movement 4, mm. 1-2.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).



Vir sa - pi - ens, ———

la, la, la, la, la, la, la, la, la, la,

Figure 61. *Bendita Sabedoria*, movement 4, m. 4.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

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The *rallentando* in m. 7 followed by the return to tempo in m. 8 should probably be anticipated with a corresponding change in gesture size due to the fast tempo and the limited amount of time available to achieve this effect. Once again, the score indicates *rallentando* in the last two measures, which calls for a gradual change in pattern size (Figure 62).

The musical score for Figure 62 consists of four staves. The top two staves are for vocalists, and the bottom two are for piano. The key signature is one sharp (F#). The score includes tempo markings 'rall.' and 'a Tempo', and dynamic markings 'mf' and 'f'. The vocal parts have lyrics 'la, la, la, la, la, la, la, la, la, la, la, la, La, la, la!' and 'La, la, la!'. The piano part has lyrics 'for - tis est' and 'La, la, la!'. The score shows a transition from a fast tempo to a slower tempo in measure 7, and then back to the original tempo in measure 8.

Figure 62. *Bendita Sabedoria*, movement 4, m. 7-8.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Vocal issues in movement 4 seem to be comparatively more complex than those encountered on the previous movements. The fast tempo and staccato articulation of the "las" should be areas of attention to the singers, whose light articulation and diaphragmatic support will probably be important technical concepts to be applied in this instance. Clear and precise diction should also be a chief technical aspect to be asked from the singers in this particular movement. Vocal ranges are, once more, comfortable, with perhaps the exception of the B's (see examples under the formal

study of the piece) on the tenor line, which is comparatively a high note in the tenor range. Quartal and quintal intervals sung on the chordal sections of the movement might also be an area in which singers should concentrate their efforts, with great care to rhythmic precision and tuning, notably because of the *allegro* tempo.

When performed a tempo, movement 4 should last less than a minute. However, due to the intricacies of the harmony, the precision of the articulation called for, and the opposition of these different layers of articulation, conductors may consider initially rehearsing the piece at a slower tempo to achieve these goals. A generally bright color from the singers's voices may also contribute to conveying the character of the piece, which is cheerful and festive.

***Bendita Sabedoria* - Movement 5**

Movement 5 is the longest of all six movements. Its character is more lyrical in section A, while it sounds more rhythmic and perhaps more intensely dramatic in section B. The A section is primarily linear and its horizontal character creates an intimate, almost liturgical atmosphere. These characteristics suggest legato and expressive gestures on the A sections and more definite, *marcato* gestures on the contrasting B section. In addition, using the left hand to enhance the expression and character of the lines and the shape of each phrase in both sections might also prove to be a helpful technique conductors can apply in the conducting aspect of the piece.

Section A suggests a smaller but precise conducting pattern, whereas the generally *forte* dynamic level of section B seems to call for larger gestures. Of particular interest to conductors should be the pickup note sung by tenors and altos at the beginning of section A, which is immediately followed by the sopranos singing in *boca chiusa* at beat

one of the first measure. A clear preparatory gesture of syncopation might prove beneficial at this start of the piece, possibly followed by a left hand cue to the sopranos. The bass entrance in mm. 2 and 4 of section A seems also to be of particular importance, probably requiring a clear cue from conductors. The *sforzando-piano* on the third measure of section A could be performed through the help of precise gestures of the left hand (Figure 63). A definite gesture of syncopation, now in the new tempo, could be applied for the syncopated entrances of section B (Figure 64).

Figure 63. *Bendita Sabedoria*, movement 5, mm. 1-3.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Figure 64. *Bendita Sabedoria*, movement 5, mm. 16-19.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

In mm. 44-45, a space between the two measures could also add a dramatic effect to the conclusion of the movement in m. 45. In addition, the gradual reduction of the gesture size in the same measure might help the singers to achieve the proper interpretation of the dynamic effect called for. The articulation indications of the movement may also be indicated by specific gestures, but it seems that this could be achieved through proper rehearsal techniques that would prepare the singers to mark their scores and achieve the technique through a performance decision (Figure 65).

Figure 65. *Bendita Sabedoria*, movement 5, mm. 43-45.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Precise tuning through properly sustained vowels and clear articulation of the Latin text seem to be significant vocal issues in the performance of the piece. Some specific angularities of the individual lines should probably be a priority for singers and conductors alike, notably when the composer calls for changes from linear to block

sonorities, which results in such leaps. The tuning of these lines and chords along with the chromatic notes found in them should also be an area where proper vocal technique is of paramount significance.

The relatively slow tempo and long notes might suggest that the piece could be taught *a tempo* or slightly under tempo from the outset, as too slow a tempo might detract from support, tuning and harmonic rhythm. Practicing the tuning of the parallel quartal and quintal lines, especially in the B section may be useful to the overall tuning and dramatic effect of the harmony. Some specific areas of the score, such as the thirteenth measure of the A section (also Section B, mm.17 and 23), where the tenors sing a G# against G in the soprano line (and F in the basses), should probably be specifically addressed and tuned at the preparation stages of the piece (Figure 66). The intervals in the women's parts from mm. 13-14 (also in mm. 22-23) as well as from the chord preceding the pickup chord in m. 16, may also be specifically rehearsed.



Figure 66. *Bendita Sabedoria*, movement 5, m. 13 (41).
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The score of movement 5 is generally well designed and helpful to the performance of the work. One area of particular attention to conductors and singers should be, once again, the shifting in the placement of the text from within staves from below each vocal line, which looks visually confusing at times, because the textual line may suddenly move from the specific part to another point of the score. One example is from the sixth to the seventh measure of the A sections, where the altos are singing with text in their own line and then the text moves to in between theirs and the soprano line, which may cause some minor confusion. Obviously, this change occurs because now sopranos and altos are singing the same text, but this characteristic of the score may still be slightly confusing.

***Bendita Sabedoria* - Movement 6**

Movement 6's *Largo imponente*⁶⁷ (Figure 67, p. 113) indication seems to suggest precise *marcato* gestures, notably the entrances of the split melody occur in mm. 1-4 (also in mm. 11-12). The entrance of each part at the split melody (Figure 67, p. 113) could be helped by using the left hand for cues, but it seems very important that the singers be made aware that they are to make a conscious performance decision as they join the line in order (A2, A1, S). Quartal and quintal harmonies found in the first and last phrases will likely require close attention to tuning by the singers. It is possible that less experienced choirs or choirs not completely familiar with this type of sonority will experience some difficulty adjusting to the sound. Thus, specific exercises designed to instill awareness of this particular style could be used as a practice tool. In addition, specific score markings may help with the learning process. The singer should also be

⁶⁷The composer seems to suggest the meanings commanding, definite, the potential translations suggested from the term in Portuguese and the overall character of the piece.

encouraged to properly attack the initial notes of the split melody, which are marked by the accent sign in the first phrase (Figure 69) and by *rfz*⁶⁸ mark on the last phrase (Figure 68, p. 114).

The image shows a musical score for four vocal parts: Soprano (S), Contralto (C), Tenor (T), and Bass (B). The tempo is marked 'Largo (Imponente)'. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are 'De . xe - te - ram tu . am sic no . . tam'. The Soprano part has a triplet of eighth notes in the final measure. Dynamics include *mf* (mezzo-forte) and *rfz* (rinforzando). There are also accent marks (>) over several notes.

Figure 67. *Bendita Sabedoria*, movement 6, mm. 1-3.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

The short section from mm. 5-10 may call for more legato expressive gestures due to its lyrical lines supported by block sonorities. This decision should probably be specifically mentioned and addressed during the stages of preparation of the piece.

The vocal ranges are for the most part at the comfortable level, with perhaps two exceptions: the Eb sung by the B2, which starts the last phrase (mm. 12-13) and is also sung in the last measure (m. 15), and the Bb sung by the S1 on the fourth beat of m. 12. It is also in this short phrase that Villa-Lobos incorporates the syllable "toun!" (Figure 68, p. 114) for the first and only time in the entire piece (mm. 5-7). It is not clear if he

⁶⁸ *Rinforzando*.

had Portuguese in mind when he added this instrumental like sound in Movement 5. If that is the case, the pronunciation suggested could be close to the "t" (English) plus a quick "o" vowel sound (English) followed by a prolonged "oo" (Latin "u") sound ending with an m sound or a prolonged m only, almost like in *boca chiusa*.

et e - ru - di - tos cor - de in sa - pi - en - tia.

fac: Toum!

et e - ru - di - tos cor - de in sa - pi - en - tia.

Figure 68. *Bendita Sabedoria*, movement 6, mm. 4-7.
BENDITA SABEDORIA. Music by Heitor VILLA-LOBOS. © 1958 by editions DURAND (Eschig).

Bendita Sabedoria's textual, formal, harmonic, rhythmic, and textural aspects reveal a great choral composition that occupies a significant position among the Villa-Lobos's final works. The piece is also important because it is one of the composer's last works, thus revealing elements of his mature compositional style.

Villa-Lobos's choice of texts stays within the principles of wisdom established in the piece's own title. Remarkable is the composer's ability to select portions of the Latin text and yet remain within the message of each biblical passage.

The formal aspect of the work reveals variety of design among the movements. Villa-Lobos used structural elements that clearly contribute to each piece's cohesiveness.

The harmony of the work, with its overall tonal framework charged with the tension of frequent and intense chromaticism, occasional tonal ambiguity, variations in cadential style, and quartal/quintal sonorities, among other aspects of its harmonic design, add tremendous interest to the piece's artistic qualities. Furthermore, Villa-Lobos's skillful variations of texture, such as by including polyphonic sections, paired voices, imitation, variations of range, frequent changes in voicing, among other textural aspects, add yet another level of interest for performers and listeners.

The Brazilian master's ability to use simple rhythmic figurations and keep a relatively conservative rhythmic design that favors textual declamation and musical clarity reveal another level of quality of the work. In addition, variations of tempo and articulation further contribute to the piece's rhythmic vitality. Finally, the vocal aspect with its challenges for singers and the many technical aspects to be considered by conductors when studying and preparing the work make *Bendita Sabedoria* a most fascinating piece that deserves to be included in the active repertoire of many choirs.

Chapter 3

A Conductor's Study of Villa-Lobos's *Magnificat-Alleluia*

Magnificat-Alleluia-General Introduction

*Magnificat-Alleluia*⁶⁹ is scored for piccolo, 2 flutes, 2 oboes, 2 clarinets in Bb, 2 bassoons, contrabassoon, 2 horns in F, 2 trumpets in Bb, 2 trombones, tuba, timpani, organ, strings, alto solo,⁷⁰ and SATB chorus. The basic textural outline of the piece consists of the alternation between an alto soloist and chorus on the Latin text based on the biblical account of Mary's canticle of joy as she received the good news that she would conceive and bear the Son of God (*Magnificat*),⁷¹ the traditional *Gloria Patri* following it, intervening *alleluias* interspersed throughout the work, and a final *amen*. Besides three short appearances by itself at the beginning, a brief introduction to the third formal division, and at the very last measure of the work, the orchestra accompanies both the chorus and soloist and adds supplementary melodic colors to the general fabric of the composition. The organ is systematically used to double the orchestral accompaniment.

Villa-Lobos used a mostly syllabic approach in both the choral and solo settings. The most evident exception to the syllabic approach that permeates the work occurs on the closing "amen," where there are melismas. The relationship between text and musical materials is uncomplicated. Villa-Lobos assigns simple motives as the primary materials of the "alleluia" and "amen" sections. On the other hand, the *Magnificat*

⁶⁹Heitor Villa-Lobos, *Magnificat-Alleluia*, (Paris: Editions Max Eschig, 1986). The edition number is ME 8235.

⁷⁰The performance instructions in the score also indicate a contraltino as a potential soloist.

⁷¹Luke 1:46-55 (Latin vulgate).

(magnifies) and the *Gloria Patri* (Glory Be to the Father), the sections of the text assigned to the soloist, employ long thematic ideas demonstrating Villa-Lobos's seemingly inexhaustible facility to generate melodic materials.

The form of *Magnificat-Alleluia* reveals some of Villa-Lobos's spontaneity as a composer, perhaps a characteristic related to his guitar music and the improvisational character of some Brazilian music. Musical materials, whether melodic, harmonic, thematic, or simply his skilled use of instrumentation to portray variations of tone color, are presented in a straightforward and natural manner. The piece is 106 measures long and was conceived as a single movement. It consists of 13 formal divisions that are demarcated by relevant changes in text, harmony, orchestration, rhythm, and texture (Table 19, p. 117 and Figure 69, pp. 118-123).

Table 19. *Magnificat-Alleluia*, formal divisions.

Formal Division	Measure number	Initial words of the text
1	1-6	Orchestral introduction
2	7-14	Alleluia
3	15-35	<i>Magnificat anima mea...</i>
4	36-43	Alleluia
5	44-53	<i>Fecit potentiam...</i>
6	54-56	Alleluia
7	57-61	<i>Suscepit Israel...</i>
8	62-65	<i>...nostros, erga Abram...</i>
9	65(6) ⁷² -76	Alleluia
10	77-85	<i>Gloria Patri et...</i>
11	86-90	Amen
12	91-98	Alleluia ⁷³
13	99-106	Amen ⁷⁴

⁷²The vocal phrase sung by the soloist suggests that Formal Division Eight ends in m. 65, whereas the next one begins with the chorus in m. 66. Closer analysis, however, reveals that the two sections overlap in m. 65, which will be discussed in the analysis of the work.

⁷³Recapitulation (same as mm. 7-14).

⁷⁴Closing amen.

	I	II
	1	6 7 14
TEXT	Orchestral Introduction	Alleluia
PERFORM. FORCES	<u>Orchestra:</u> <i>tutti</i> (except for <i>piccolo</i>)	<u>Chorus and Orchestra</u> <ul style="list-style-type: none"> • 7-10: no brass (except for m.7) • 11-14: no strings • no organ • timpani (mm.7,14)
HARMONY	C:	C:
RHYTHM	$\frac{4}{4}$ <i>Andante non troppo</i>	<i>rall. rit. a tempo rall.</i> ♩
TEXTURE	Dense introduction mostly linear (scales). Thinner from mm.4-6	Thinner, notably in mm.7-10 (no brass or organ). Woodwind punctuate texture with <i>ostinati</i> . Light from mm.11-14 (no strings)
OTHER	No chorus	Alleluia motive (m.4)

Figure 69. *Magnificat-Alleluia*, analysis chart.

	III		IV	
	15	35	36	43
TEXT	<i>Magnificat, anima...</i> <i>Quia respexit...</i> <i>Quia fecit...</i> <i>Timentibus eum.</i>		Alleluia	
PERFORM. FORCES	<u>Alto solo and Orchestra</u> •17-25, no brass; 26-27 1st French horn •28-35 no brass •33-35 no woodwinds woodwinds: light, linear •organ •no timpani		<u>Chorus and Orchestra</u> •No woodwinds, except for bassoons (36-41) •39-43 no brass •36-38 no strings •Organ •No timpani	
HARMONY	C/a/c:		C/c:	
RHYTHM	<i>Poco piu mosso</i>		<i>rall.</i>	<i>Lento maestoso rall.</i>
TEXTURE	Light , mostly linear Orchestra accompanied by family of instruments (no orchestral <i>tutti</i>)		Chorus in imitation (mm.37,39-40) and homophonically (mm.38, 41-43) Chorus is doubled by the orchestra	
OTHER				

Figure 69 (cont.)

	V	VI
	44	53 54 56
TEXT	<i>Fecit potentiam... Deposuit potentes... et exaltauit... dimisit inanes.</i>	Alleluia
PERFORM. FORCES	<u>Alto solo and Orchestra:</u> • Mostly entire orchestra Exceptions: • no piccolo; no flutes/ oboes (mm.49-50) • no trumpets (mm.44-51) • no violas, cellos or basses (mm.44-50(1)) • organ • timpani (mm.51-2)	<u>Chorus and Orchestra</u> <u>Woodwinds:</u> fl./ob.(mm.54-6) • Bassoon/c.bsn.:(m.54) • Clarinet (m.56) <u>Brass:</u> trb./tb.(m.54); 1st F. Hrn. (M.56) • organ • strings • no timpani
HARMONY	e/E/c#/f#:	A:
RHYTHM	<i>Moderato</i>	<i>Poco moderato</i>
TEXTURE	Soloists relatively independent from surrounding texture. Upper strings play tremolos. Woodwinds and bass playing long harmonic notes (accompaniment)	Light. Strings + organ with accompaniment plus flutes, oboes, and French horns adding color to the texture.
OTHER		

Figure 69 (cont.)

	VII	VIII
	57	61 62 65
TEXT	<p><i>Suscepit Israel...</i> <i>Recordatus misericordiae</i> <i>Sicut locustus est</i> <i>ad patres [...].</i></p>	<p><i>[...] Nostros. Abraham...</i> <i>Et semini eius</i> <i>in saecula.</i></p>
PERFORM. FORCES	<p><u>Alto solo and Orchestra</u></p> <ul style="list-style-type: none"> • Only strings, timpani, and organ. 	<p><u>Alto solo and Orchestra</u></p> <ul style="list-style-type: none"> • Mm. 62-3; 65 - no brass • m. 65 - no woodwinds • no timpani • strings • organ
HARMONY	g# - c#	(E)/A:
RHYTHM		<i>Poco moderato</i>
TEXTURE	Relatively dense; strings, organ, and timpani in relatively close harmony (chords)	Light texture: strings, woodwinds, and organ against the soloist's relatively independent line
OTHER		

Figure 69 (cont.)

	IX	X
	65(6)	77
TEXT	Alleluia	<i>Gloria Patri, et Filio, et Spiritui Sancto. Sicutera in principio, et nunc, et semper, et in saecula saeculorum.</i>
PERFORM. FORCES	<u>Chorus and Orchestra:</u> <ul style="list-style-type: none"> • Mm.66-67; 74-75: no woodwinds or brass • Mm.68-9: no bassom only woodwinds • Tuba+timpani: mm.71-2 • Piccolo: m.72 • Strings • Organ • No timpani 	<u>Alto solo and Orchestra</u> <ul style="list-style-type: none"> • Mm.83-5 no woodwinds • Mm.81-3 no brass • Mm. 77-80 no 1st violins or lower strings • Organ • No timpani
HARMONY	F#/A/f#:	C: C:
RHYTHM		
TEXTURE	Approximately 3 levels of texture: <ul style="list-style-type: none"> • Linear scdur lines (organ + strings) • Short melodic statments by small groups • Chorus in homorhythmic styлле 	Light texture: accompaniment is light and favors clarity of the texture
OTHER		

Figure 69 (cont.)

	XI		XII		XIII	
	86	90	91	98	99	106
TEXT	Amen		Alleluia			
PERFORM. FORCES	<u>Chorus and Orchestra</u> • Orchestral tutti, except for m.86 (no piccolo, bassom, contrabasson, trumpets, and tuba) • Piccolo: m.82 only • Organ • No timpani		<u>Chorus and Orchestra</u> (Recapitulation) Differences: • Oboe throughout • Organ • Strings throughout • Timpani: m.98		<u>Chorus, Alto Soloist, and Orchestra</u>	
HARMONY	C (a):		C:		a/A:	
RHYTHM			<i>a tempo</i> 1°		<i>Allarg.</i> ♩	
TEXTURE	Thick: Texture is intense, similar to the recapitulation (mm.91-8)		Similar to mm. 7-14		Dense: all performances forces together	
OTHER			Recapitulation (mm. 7-14)			

Figure 69 (cont.)

Despite being aware of the musical movements away from traditional tonality during the twentieth century, Villa-Lobos's remained primarily a tonal composer within a Brazilian nationalistic framework.⁷⁵ In *Magnificat-Alleluia* he maintained his preference for tonality and the harmonic language of the work is tonal, although very chromatic at times.

The structural tonal centers of *Magnificat-Alleluia* are C and A with use of the major and minor modes of each key. Villa-Lobos also visits other key areas, some being closely related keys, such as g minor, and other distant keys, such as C# minor.

A sense of continuous forward movement found in the piece is created by Villa Lobos's use of cadences. These are frequent and are closely related to the presentation of the phrases of the Latin text and to the demarcation of each formal division. In several instances, Villa-Lobos employs cadences which create limited release of the harmonic tension. In other moments, the composer simply avoids the expected resolution at the cadential point by inserting a chord one half step above the expected chord root. In addition, he also employs phrase or sectional conclusions through melodic lines at certain cadential points. On the other hand, stronger structural cadences occur throughout the piece. Other elements of the composer's harmonic language include the regular use of extended chords, instrumental doublings of the harmonies presented by the chorus, the use of circle of fifths and fourths, and his characteristic preference for final cadential unison notes.

The rhythm of the piece flows naturally within a 4/4 meter signature that is maintained throughout. The rhythm is conservative and does not employ frequent

⁷⁵Simon Wright, "Heitor Villa-Lobos: His Position in Brazilian Music After 1930" (Ph.D. diss., University of Wales, Cardiff, 1986), 211-212.

changes of meter signature or accents, and only on occasion the composer uses syncopated rhythm. Other significant rhythmic characteristics include the occasional use of three against two rhythmic figures and the relative economy of rhythmic materials. In addition, the composer includes tempo change marks at the end and beginning of several formal divisions.

***Magnificat-Alleluia* - Text and Translation⁷⁶**

*Alleluia*⁷⁷

*Magnificat anima mea Dominum.
et exsultavit spiritus meus
in Deo, salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
Et misericordia eius a progenie
in progenies timentibus eum.*

Alleluia.

*Fecit potentiam [in]⁷⁸ bracchio suo:
dispersit superbos
mente cordis sui.
Deposuit potentes de sede,

et exaltavit humiles.
Esurientes implevit bonis:
et divites dimisit inanes.*

Alleluia.

Alleluia

My soul magnifies the Lord.
And my spirit has rejoiced
in God my saviour.
For he has regarded the low estate
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.
And his mercy is on them
who fear him from generation to
generation.

Alleluia.

He has shown strength [with] his arm;
he has scattered the proud,
even the arrogant of heart.
He has deposed the mighty from their
seats,
and exalted the humble.
The hungry he has filled with good thing.
and the rich he has sent empty away.

Alleluia.

⁷⁶Ron Jeffers, comp. and annot., *Translations and Annotations of Choral Repertoire*, vol. 1, *Sacred Latin Texts* (Corvallis, OR: Earthsongs, 1988), 154-155.

⁷⁷The *Magnificat* text does not include the word *alleluia*. Villa-Lobos intersperses *alleluias* with the *Magnificat* text, hence the title *Magnificat-Alleluia*.

⁷⁸The score does not include the word *in* (in).

*Suscepit Israel puerum*⁷⁹ (*servum*)⁸⁰ *suum, recordatus misericordiae suae. Sicut locutus est ad patres nostros, (ergo)*⁸¹ *Abraham et semini (semen)*⁸² *eius in saecula.*

Alleluia.

Gloria Patri, et Filio, et Spiritui Sancto.

*Sicut erat in principio, et nunc, et semper, et in saecula saeculorum, Amen.*⁸³

He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,
to Abraham and his seed for ever.

Alleluia.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now,
and ever shall be, world without end,
Amen.

Magnificat-Alleluia - Formal Division 1 (Refer to Figure 70, pp. 127-128)

Orchestral Introduction (mm. 1-6)

Formal division 1 comprises mm. 1-6, the orchestral introduction. This short introduction consists of orchestral scalar lines centered in C, a harmonic drive to a V-I cadence in C in measure 4, and an alleluia motive⁸⁴ on an ascending P5 in measure 4 initially played by the French horns and trumpets and then by the same instruments in mm. 5-6. In addition, a bass line based on a one measure motive is played by the bassoons, contrabassoon, trombones, tuba, and double basses. The organ doubles the motive and bass line from mm. 4-6. Flutes and clarinets play triplets based on

⁷⁹ Jeffers, *Translations and Annotations*, 154-155.

⁸⁰ Whitaker, William, *Words (Latin) Version 1.8* [dictionary on-line]; available from <http://lisy2.archives.nd.edu/words.htm>; Internet; accessed 16 January 2005. The score includes the word *servum* (servant) instead of *puerum* (servant).

⁸¹ Ibid. The score includes the word *erga* (towards) after *nostros* (our).

⁸² Ibid. The score includes the word *semen* (seed) instead of *semini* (seed).

⁸³ After the first amen, Villa-Lobos inserts yet another "alleluia" and then concludes the piece with a second amen.

⁸⁴ The actual alleluia text will be presented by the chorus in the next formal division.

MAGNIFICAT - ALLELUIA

Formal Division 1 (mm. 1-6) → Orchestral Introduction: scalar lines (mm. 1-3); no piccolo (mm. 1-6)
 Tempo indication: *Andante non troppo* (m. 1)
 Meter signature: 4/4 throughout
 Durations: mostly quarter notes; half and eighth notes (mm. 1,3) only.

PICCOLO

2 FLUTES

2 HAUTOIS

2 CLARINETTES (Si b)

2 BASSONS

CONTREBASSON

CORS (Fa)

2 PISTONS (Si b)

2 TROMBONES

TUBA

TIMBALES

SOLO

CHŒURS

ORGUE

VIOLONS I

VIOLONS II

ALTOS

VIOLONCELLES

CONTREBASSES

(Centralino ou Contralto)

Sopr.

Contr.

Ténors

Basses

Andante non troppo

dis.

unis.

C: V

Figure 70. *Magnificat-Alleluia*, formal division 1.
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Flutes and clarinets play triplets based on descending P4s and P5s (mm.4-6)

(m. 4)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bou

Oboe: eighth notes (m.4)

Rhythm: 3:2 (example)

Cor.

Pist.

Trb.

Bass line motive

Tuba

Timb.

Alleluia motive: French horns and trumpets (mm.4-6)

Texture: no violins, violas, and cellos from mm.4-6 (thinner texture). French horns and trumpets (melody); others (accompaniment); organ (doubling)

S.

C.

T.

B.

Organ: doubling the alleluia motive and the bass line motive (mm.4-6)

Orgue

Vons I

Vons II

Alt.

Vcl.

Cb.

C: I (V-I cadence)

Bass line motive: double basses, tuba, trombones, bassoons, and contrabassoons (mm.4-6)

vii^{o7}

Figure 70 (cont.)

descending P4s and P5s, which links to the coming "alleluia" motive, despite its descending direction.

The time signature is 4/4 and the tempo indication is *andante non troppo*. From mm. 1-3, the durations consist mostly of quarter notes outlining the scale, with one half note in mm. 1 and 3 each, and eighth notes in m.3. In mm. 4-6, the above durations continue, though they are now more balanced, especially because the eighth notes of the "alleluia" motive are repeated in these three measures. Here, the composer also includes triplets, creating three against two.

Magnificat-Alleluia - Formal Division 2 (Refer to Figure 71, pp. 130-132)

Chorus and Orchestra - mm. 7-14

Alleluia

The piece seems to remain in the C key area in formal division 2, although the constant reiteration of the note A also suggests A as the potential tonal center. Formal division two, mm. 7-14, is directly related to the orchestral introduction. The chorus presents the "alleluia" motive, which is imitatively developed. The strings double the chorus from mm. 7-10 and the brass and oboe from mm. 11-14. Once again, the woodwinds play triplets against the main motive: first the flutes and clarinets from mm. 7-9 and later the piccolo from mm. 10-14.

When the chorus begins in m. 7, the orchestral texture becomes thinner without the brass and the organ. At this point, the strings are *colla voce*, while the woodwinds punctuate the fabric with static triplets *ostinati* in the upper range until m. 10. From mm. 11-14 the texture remains light, but now the upper brass and oboe double the chorus,

Formal division 2: mm. 7-14.

④ (m. 7) Flutes and clarinets in triplets: 3:2 with alleluia motive's eighth notes; triplets as ostinato punctuating the texture.

Picc.
Fl.
Hrb.
Clar.
Bons.
C. Bon.

Thinner texture: no organ (mm. 7-14);
no brass (mm. 7-10)

Cors.
Pist.
Trb.
Tuba
Timb.

Alleluia motive (mm. 7-14)

S.
C.
T.
B.

Orgue

④ Strings doubling the chorus (mm. 7-10)

Vons I
Vons II
Alt.
Vcl.
Ch.

C: vi

Figure 71. *Magnificat-Alleluia*, formal division 2.
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Piccolo added (texture and orchestration)

rall. - - - - *rit.* (2) *a tempo*

(m. 10)

Picc.

Fl.

Mb.

Clar.

Oboe doubling the chorus (melody)

Bons

C. Bon

Upper brass doubling the chorus (mm. 11-14)

Cors

Pist.

Trb.

Tuba

Timb.

S.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia Alle. lu - - -

c.

Al - le - lu - ia, Al - le - lu - ia Al - le - lu - ia Alle.

T.

B.

Al - le - lu - ia

Orgue

Tempo indications

rall. - - - - *rit.* (2) *a tempo*

Vons I

Vons II

Alt.

div.

Lighter texture: no strings (mm. 11-14)

Vcl.

Cb.

C: v vi⁷

Figure 71 (cont.)

(End of Formal Division 2)

(m. 13) *rall.* — — — — — ⑤ Poco più mosso

Picc. *g*

Fl.

Hrb.

Clar.

Bons

C. Bon

Cors

Pist.

Trib.

Tuba

Timb.

Lower brass and timpani: m. 14 →

Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia, Al - le - lu - ia. Al - le - lu - ia.

Orgue

Tempo indications (m. 14)

rall. — — — — — ③ Poco più mosso

Vons I

Vons II

Alt.

Vcl

Cb.

C: v^6 vi^7

Figure 71 (cont.)

while the piccolo joins the flutes and clarinets. The strings are dropped from the fabric from m. 11, whereas the lower brass and woodwinds return while joined by the timpani in m. 14 to confirm the last two beats of the bass line.

The rhythm remains similar to mm. 4-6 and the three against two idea is an important rhythmic aspect of the passage. Tempo indications are *rall.*----*rit.* followed by *a tempo* in mm. 10-11 and a *rall.* with a fermata in m. 14.

Magnificat-Alleluia - Formal Division 3 (Refer to Figures 72 and 73, pp. 134-143)

Alto Soloist and Orchestra - mm. 15-35

*Magnificat anima mea Dominum.
et exsultavit spiritus meus
in Deo, salutari meo.
Quia respexit humilitatem
ancillae suae:
ecce enim ex hoc
beatam me dicent omnes generationes.
Quia fecit mihi magna
qui potens est:
et sanctum nomen ejus.
Et misericordia eius a progenie
in progenies timentibus eum.*

My soul magnifies the Lord.
And my spirit has rejoiced
in God my saviour.
For he has regarded the low state
of his handmaiden:
for behold, henceforth all generations
shall call me blessed.
For he who is mighty
has done great things to me;
and holy is his name.
And his mercy is on them
who fear him from generation to
generation.⁸⁵

Formal division 3 goes from mm. 15-35. After a brief two bar introduction (mm. 15-16), the soloist presents the main musical materials of the section into four phrases: mm. 17-22 (*Magnificat anima mea* - My soul magnifies), mm. 23-27 (*Quia respexit humilitatem* - For he has regarded the low estate) mm. 28-31 (*Quia fecit mihi magna* - For he who is mighty), and mm. 32-35 (*Et misericordia ejus* - And his mercy). These four phrases are determined by their textual, melodic (thematic), and harmonic contents.

⁸⁵ Jeffers, *Translations and Annotations*, 154-155.

Formal division 3 (mm.15-35): phrases (delineated by the vocal soloist) →

Phrase 1 (mm.17-22) →

Solo
Ma - gni - fi - cat a - ni - ma me - a Do - mi - num; —

Orgue

Solo
et ex - al - ta - vit spi - ri - tus me - us in De - o sa - lu - ta - ri

Orgue

End of phrase 1 (m.22) Beginning of phrase 2 (m.23-27) →

Solo
me - o, Qui - a res - pe - xit hu - mi - li - ta - tem an - ci - lae su - ae

Orgue

End of phrase 2 (m.27)

Solo
ec - ce e - nim ex hoc be - a - tum me di - cent Om - nes ge - ne - ra - tio - nes,

Orgue

Figure 72. *Magnificat-Alleluia*, formal division 3 (phrases delineated by the soloist).
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DURAND (Eschig).

Phrase 3 (mm.28-31) →

Solo

Qui - a fe - cit mi - hi ma - gna qui po - - - tens

Orgue

End of phrase 3 (m.31) Beginning of phrase 4 (mm.32-35) →

Solo

est, et sanctum nomen e - - - ius, et mi-se-ri-cor-dia e - ius

Orgue

End of Formal Division 2 (m.35)

End of phrase 4 (m.35)

Solo

a proge-nie in pro - ge-nies ti-mentibus e - - - - um.

Orgue

Figure 72 (cont.)

Texture: linear; clarity; the interplay of the solo line and orchestral accompaniment

(m. 16)

Picc.

Fl.

Oboes (and organ): counterpoint (mm. 17-22) →

Hrb.

Syncopation: French horns, viola, and organ

Clar.

Clarinet play the vocal theme

Bass line: accompaniment motive

Bons

C. Bon

A pedal (low woodwinds and strings)

Cors

Pist.

Trb.

Tuba

Timb.

Solo

Beginning of the first vocal phrase (m. 17) →

Ma - gni - fi - cat a - ni - ma me - a Do - mi - num;

Orgue

Vons I

Vons II

Alt

Vcl.

Cb.

Figure 73 (cont.)

(m. 19)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Cor.

Pist.

Trb.

Tuba

Timb.

Solo

Orgue

Vons I

Vons II

Alt.

Vcl.

Ch.

Oboes: counterpoint

Clarinets continue doubling melody

Rhythm: 3:2

Rhythm: Syncopation (oboes, lower woodwind and strings; organ; clarinet and vocal soloist)

Second bass line (bassoons and contrabassoons play mm.19-20, while the organ and the lower strings prolong it to m.23 [adding G-G#-A])

Rhythm: 3:2

et ex-al-ta-vit spi-ritus meus in De-o sa-lu-ta-ri

Syncopation (1st violins and organ)

div.

mf

mf

mf

Bass line (prolonged by the lower strings and organ to measure 22 (G-G#-A))

Detailed description: This is a page of a musical score, labeled 'Figure 73 (cont.)'. It contains staves for various instruments and vocal parts. The instruments listed on the left are Piccolo (Picc.), Flute (Fl.), Horn (Hrb.), Clarinet (Clar.), Bassoon (Bons), Contrabassoon (C. Bon), Cor Anglais (Cor.), Piston (Pist.), Trumpet (Trb.), Tuba, Timpani (Timb.), Soloist (Solo), Organ (Orgue), Violoncello I (Vons I), Violoncello II (Vons II), Alto (Alt.), Violoncello (Vcl.), and Choir (Ch.). The score is divided into measures, with measure 19 specifically marked. Annotations include 'Oboes: counterpoint', 'Clarinets continue doubling melody', 'Rhythm: 3:2' (appearing twice), 'Rhythm: Syncopation (oboes, lower woodwind and strings; organ; clarinet and vocal soloist)', 'Second bass line (bassoons and contrabassoons play mm.19-20, while the organ and the lower strings prolong it to m.23 [adding G-G#-A])', 'Syncopation (1st violins and organ)', and 'div.' (divisi). The Soloist part has lyrics: 'et ex-al-ta-vit spi-ritus meus in De-o sa-lu-ta-ri'. Dynamics like 'mf' (mezzo-forte) are indicated. A box highlights a specific rhythmic pattern in the Soloist and Organ parts.

Figure 73 (cont.)

End of phrase 1 (m.22) Beginning of phrase 1 (mm.23-27) →

(m. 22)

Picc. The soloist's line is melodically reinforced by the oboes

Fl.

Hrb.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Harmony and form: cadential area (accompaniment)

Form: phrase 2 (main motive). It seems to become a unifying element of the phrase's structure. Simple variations of it are played through measure 27, where the phrase ends.

Solo me - - - o , Qui-a res-pe-xit hu-mi-li-ta-tem an-ti-lae su - ae

Orgue

Rhythm: 3:2

The soloist's line is melodically reinforced by the oboes, violins, and organ

Rhythm: syncopation on the 1st violins and organ, which also reinforce the melodic line (vocal solo)

Vons I unis.

Vons II

Alt.

Vcl.

Cb.

a: vii^{o7} i

Figure 73 (cont.)

The accompaniment materials besides the main motive consist mostly of half notes completing the harmonic content, except for quarter, dotted quarter, and eighth notes that function in the same manner as the half notes.

End of phrase 2

(m. 25)

Phrase 2: main motive (also in mm. 26-27)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

4th Solo

Cors

Pist.

Trb.

Tuba

Timb.

Solo

ec-ce e-nim ex hoc be-a-tum ma-di-cent Om-nes ge-ne-ra-tio-nes,

Orgue

Rhythm: 3:2

Vons I

Vons II

Alt.

Vcl.

Ch.

e: V⁷ i⁶

Figure 73 (cont.)

Phrase 3 (mm.28-31) →

5 (m. 28)

Picc.
Fl.
Hrb.
Clar.
Bsns
Bon

Corn
Pist.
Trb.
Tuba
Timb.

The note of the soloist's line are mostly from the dominant area of C: G-G-(C-C-C-C)-G-G-G-(F)-(E)-D-D-B-(Ab)-G-G-D-B →

Solo
Orgue

Qui - a fe - cit mi - hi ma - gna qui po - - - tens

Rhythm: 3:2

Accompaniment motive (rhythmic retrograde from a similar motive in the preceding phrase) →

Rhythm: 3:2 ↑

5

Vons I
Vons II
Alt.
Vcl.
Cb.

g: VI⁶ IV i⁷ V⁷/V

Figure 73 (cont.)

(m. 30)

End of phrase 3 Beginning of phrase 4 →

Picc. Fl. Hrb. Clar. Bons C. Bon

Cors Pist. Trb. Tuba Timb.

Solo
est, et sanctum nomen e - - - ius, et mi-se-ri-cor-dia e - ius

Orgue

Accompaniment motive and cadential area (mm. 30-31) →

unis. unis.

C minor outlined

Vons I Vons II Alt. Vcl. Cb.

V^2/VI V^7/iv $V^{4/3}/iv$ vii^9/V

The accompaniment in phrase four consists mostly of chord progressions (bassoons, strings, and organ) leading to the conclusion of the passage (m.35) →

Figure 73 (cont.)

End of Formal Division 3

End of phrase 4

rall. - - - -

(m. 33)

Picc.

Fl.

Hfb.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Solo

a proge - nie in pro - ge - nies ti - mentibus e - - - - um.

Orgue

Strings and organ: accompaniment motives and chordal sonorities

div.

Vons I

Vons II

Alt.

Vel.

Ch.

rall. - - - -

unis.

vi^6 iv^7 vii^{o7} I^9 vi^7 v^9 I

Figure 73 (cont.)

In the first phrase, the low strings, low woodwinds, and organ play the short introduction from mm. 15-17, where the lower strings and woodwinds play a bass line against contrapuntal lines in the French horns and violas. From mm. 17-18, the soloist begins the first phrase of the section, over a pedal in the bass instruments and free contrapuntal material in the oboes and organ. The accompaniment continues from mm. 19-20 to the first beat of m. 23 (G-G#-A). The melody sung by the soloist is doubled by clarinets throughout and melodically reinforced by the oboes, violins, and organ in m. 22. Other materials of this first phrase consist of melodic lines in contrapuntal style played by the French horns in mm. 15-16 and by the oboes and organ in mm. 17-22. Finally, the upper strings and organ play closing materials that conclude in m. 22, where the alto soloist sings D, the 5th factor of a B^{o7} chord (vii^{o7}/a).

The second phrase presents a simple triplets and two eight notes motive that becomes a unifying element of the passage. It is used at the beginning of the five-bar vocal phrase (mm. 23-27), though it is not the only element of the vocal line. The main motive as sung by the soloist in m. 23 is also doubled by the flutes, violins, organ (melodically) and by the oboes (rhythmically). Simple variations of this motive are played by the 2nd violins and violas in m. 24, violins and oboes in m. 25, clarinets, bassoons, 2nd violins, double basses in m. 26, and finally by the clarinets, bassoons, 2nd violins, and lower strings in m. 27. The organ plays the orchestral reduction and therefore exhibits the main motive and its variations at every measure in the passage. Remaining accompaniment materials consist of notes completing the harmonic content of the passage.

The third phrase goes from mm. 28-31. The soloist sings a simple four-bar thematic idea while the strings, bassoons, and organ accompany on a one-measure rhythmic idea taken from the soloist's last measure from the previous phrase (m. 27). In fact, this new accompaniment motive rhythmically retrogrades the one from the preceding phrase. Therefore, the triplets/two eighths of before have now become two eighths/triplets. It is imitated in mm. 28-29, first in ascending form (m. 28) and then descending (m. 29). This motive is followed by notes of longer duration completing the lines (mm. 28-29) and by another accompaniment idea on chords in m. 30 plus the cadential materials in m. 31. The fourth phrase consists of the solo line and an accompaniment mostly on chord progressions leading to the conclusion of the section. Strings, organ, and bassoon (m. 32) play these chords, while the violas and organ (m. 33) and 1st violins and organ (mm. 34-35) complete the texture with accompaniment motives.

The texture in formal division 3 is light and mostly linear. It is marked by the clarity of the orchestral accompanying through small groups or by family of instruments only (thereby not being used in *tutti* at any given time) and by the relationship soloist and orchestra as relatively independent components of the texture.

The third formal division is less stable harmonically than the first two divisions. It ends on a C major chord, but the music is transitional with tonal ambiguity throughout. The passage from mm. 15-22 points to C as the key center, although the composer delays a strong statement for A minor as the center key until m. 23. This passage continues through a series of sequences (mm. 23-25, mm. 26-27, and mm. 28-30) before returning to C. Again, the composer delays the return to C by denying the

melodic resolution to the tonic note in m. 32, which is instead replaced by C#. This C# is used as root of a $\text{vii}^{\text{ø}7}$ ($\text{vii}^{\text{ø}7}/\text{V}$) that never resolves to D major, but prepares the return to C in the last three measures of the passage.

The rhythm of the section is simple and is mainly determined by the vocal line and the accompaniment serving it. Tempo indications are *poco piu mosso* in m. 17 and *rallentando* in m. 35. Three against two occurs in mm. 20, 24, 27, 28, 29, 33, and 34.

***Magnificat-Alleluia* - Formal Division 4** (Refer to Figure 74, pp. 147-149)

Chorus and Orchestra - mm. 36-43

Alleluia

The chorus returns in the next formal division from mm. 36-44. It is divided into three short phrases on simple motives based on the word "alleluia" (mm. 36-38, mm. 39-41, and mm. 42-43).

The first motive is presented in imitation by the chorus and accompanying instruments (bassoon, brass, and organ). At mm. 39-41, the second motive is sung in brief imitation in the voices doubled in the accompaniment by the flute, strings, and organ in mm. 39-40, all leading to a cadence in m. 41. A third motive, rhythmically related to the second one but on different intervals, is presented at the conclusion of the passage in mm. 42-43, as the chorus sings three "alleluias" in an essentially homorhythmic style. The third motive is also played by the accompanying strings and organ.

Villa-Lobos continues moving the piece chromatically in formal division 4. Each of the three phrases is increasingly chromatic. The first is clearly in a C center, although

Formal Division 4 (mm. 36-43) →

Phrase 1 (mm. 36-38) → Tempo indication
 ⑥ *Lento maestoso* (m. 36)

Picc.
 Fl.
 Hrb.
 Clar.
 Bons.
 C. Bon.

The upper brass double the women; the lower brass and bassoon double the men

Rhythmic durations: mostly eighth (sixteenths in mm. 38, 40), quarter, and half notes.

Cors.
 Pist.
 Trb.
 Tuba

Motive: chorus and accompaniment (bassoons, brass, and organ) in imitation

Texture: homophonic (m. 39)

S.
 C.
 T.
 B.

Al - le - lu - ia,
 Al - le - lu - ia,
 Al - le - lu - ia,
 Al - le - lu - ia,

Orgue

⑥ *Lento maestoso*

Vons I
 Vons II
 Alt.
 Vcl.
 Cb.

C/c: (ambiguous) V I

Figure 74. *Magnificat-Alleluia*, formal division 4.
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Phrase 2 (mm.39-41) →

(m. 39) Flutes doubles the motive

Picc. Fl. Htb. Clar. Bsns. C. Bon.

Cors. Pist. Trb. Tuba

Motive in imitation (chorus) Chorus: homophonic Cadence (m.41)

S. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
C. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
T. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,
B. Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Orgue

Motive doubled by strings and organ (accompaniment) *div.*

Vous I Vous II Alt. Vcl. Cb.

E (tonicization): $\text{V}^{4/3}$

Figure 74 (cont.)

the quality is undecided. The second ends on a surprising D^{#4/3} chord, while the third is sequential and leaves the tonality unsettled.

The tempo indication changes to *Lento maestoso* and the rhythm of the section is very simple. Simple rhythmic motives are used throughout and are directly related to the declamation of the alleluia text. There is also a *rallentando* mark and a fermata at the conclusion of the division in mm. 43.

Magnificat-Alleluia - Formal Division 5 (Refer to figure 75, pp. 151-154)

Alto Soloist and Orchestra - 44-53

<i>Fecit potentiam in bracchio suo:</i>	He has shown strength with his arm;
<i>dispersit superbos</i>	he has scattered the proud,
<i>mente cordis sui.</i>	even the arrogant of heart.
<i>Deposuit potentes de sede,</i>	He has deposed the mighty from their seats,
<i>et exaltavit humiles.</i>	and exalted the humble.
<i>Esurientes implevit bonis:</i>	The hungry he has filled with good thing.
<i>et divites dimisit inanes.</i>	and the rich he has sent empty away. ⁸⁶

Formal division 5, mm. 44-53, consists of two phrases demarcated by cadences at m. 49 and m. 53. The soloist sings lines that are rhythmically independent from the surrounding accompaniment and help to delineate these phrases. The instruments reinforce the melodic material without strict doubling and by adding color to these select notes. Strict melodic doubling is reserved for the last two measures of the passage. In mm. 44-49 (*Fecit potentiam bracchio suo* - He has shown strength with his arm) the accompaniment is carried by the woodwinds, brass, and organ adding support and color to the vocal solo. Against this, the upper strings introduce tremolo for the first time in the piece, playing chords that provide harmonic and melodic support for the vocal solo. In mm. 50-53 (*Esurientes implevit bonis* - The hungry he has filled with good thing), the

⁸⁶Ibid.

[illegible]

Figure 75. *Magnificat-Alleluia*, formal division 5.

Accompaniment: melodic reinforcement (some select notes are circled); it consists of chords in half and quarter notes played by the woodwinds, brass, and organ, which add support and color to the vocal solo.

(m. 45)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Rhythmic intensification: notes tied across the bar lines (fl., ob., clar., fr. horns., trmb., and organ).

Cor

Pist.

Trb.

Tuba

Tiub.

Solo

bra - - chio su - o; dis - persit su - perbos men - te cor. dis su - - - i.

Orgue

Vons I

Vons II

Strings: tremolo (2nd violins)

Alt.

Vcl.

Cb.

Tremolo: 1st vlins. join the 2nd

unis.

unis.

e: V²⁰⁴ I

Figure 75 (cont.)

Accompaniment: melodic reinforcement (some select notes are circled); it consists of chords in half and quarter notes played by the woodwinds, brass, and organ, which add support and color to the vocal solo.

End of phrase 1 of phrase 2 → Beginning

(m. 48)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon.

Corr.

Pist.

Trb.

Tuba

Timb.

Solo

Orgue

Vons I

Vons II

Alt.

Vcl.

Ch.

Texture: the soloist sings a line that is rhythmically independent from the surrounding texture

Melodic gesture in E major (tonic-dominant-tonic)

B# (solo line; organ)

Syncopated idea (also in the cellos, basses, and organ)

Dotted idea (also in the organ)

The organ plays the harmonic reduction of the accompaniment.

Tremolo continues: 1st and 2nd violins

E: bll^r I

Figure 75 (cont.)

Rhythm (accompaniment): syncopated and dotted ideas
continue (woodwinds, brass, organ, and lower strings)

End of Formal Division 5

(m. 51)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Rhythm: timpani on 16th notes

Solo

Orgue

Vons I

Vons II

Alt.

Vel.

Cb.

End of phrase 2

et di-vites di-mi-sit i-na-nes, na-nes.

The organ doubles the soloist's line

C#: 6 5 1 f#: V7 mf 1'

Figure 75 (cont.)

upper strings continue to play tremolos against the lower register instruments (strings, woodwinds, and brass (in m. 52 only), along with the organ), which introduce a syncopated bass idea in the accompaniment.

The textural element of this section features the soloist singing a line that seems for the most part independent from the surrounding accompaniment. The soloist's line is reinforced by the accompaniment on several occasions, although this reinforcement may be cleverly disguised within the internal layers of the texture, when select instruments play some of the notes of the melodic material without exactly doubling the line. Thus, the overall texture of the passage consists of the harmonic support provided by the upper strings supported by the woodwinds and brass playing notes in whole (tied half), half, dotted quarter, quarter, and eighth note durations.

There are several keys in this increasingly chromatic passage. E is tonicized through relatively weak cadences in m. 46. and m. 49. Next, the composer points to the c# minor key area by adding B# to the collection of notes from mm. 50-51. Underneath this idea, he adds a dialogue between a dotted and a syncopated idea that is played by melodic and bass instruments. In addition, the bass line seems to reinforce the tonicization of c# in the passage: scale degrees 6-5-1 (mm. 51-52). Finally, he concludes the section by using the dotted idea on the solo line, where the concluding progression points to F# minor as the key: V⁷/i⁶. There are also sequences in mm. 44-46, mm. 47-49 (set 1), and mm. 50-54 (set 2) which also contribute to the chromatic quality of this section.

The rhythm in this formal division is varied. The new tempo indication is *moderato* after the *rallentando* that concludes the previous formal division. A tremolo idea on

sixteenth notes in the violins⁸⁷ accompanies the entire passage. A second level in sequences is provided by the organ, woodwinds, and brass. A third level of rhythm begins in m. 50, where a dotted quarter, eighth, and half note motive⁸⁸ is placed against a syncopated idea in the bass line.

Magnificat-Alleluia - Formal Division 6 (Refer to Figure 76, pp. 157-158)

Chorus and Orchestra - mm. 54-56

Alleluia

In formal division 6, mm. 54-56, the chorus sings a motive on eighth notes first performed by the women and subsequently answered by the men (mm. 54-55), before concluding the phrase (m.56). The accompaniment consists of a triplet motive played by the violins against a descending scalar line in quarter and half notes played by the flutes, oboes, violas, and lower strings (m. 54-55), melodic doubling by the clarinets and French horns (m. 56), and of half and quarter notes played by the oboes, flutes, and strings at the cadence (also m. 56).

Textural density contrasts significantly with the much thicker type found in the previous section. Accompaniment is now mostly confined to the strings which melodically reinforce the chorus's basic eighth-note rhythm by underlining it with triplets, quarter, and half notes. French horns, flutes, and oboes complete the accompaniment.

The harmony is transitional. Before reaching a point of relative stability in the following formal division (C# minor), the composer applies a series of 7th chords in A

⁸⁷The timpani briefly play sixteenth notes in m.51 and m. 52.

⁸⁸The dotted quarter is paired with a similar motive with two quarters instead, which is played in the French horns and organ in mm. 52-53.

Formal division 6: mm.54-56 →

9 (m. 54)

Picc. Fl. Fltb. Clar. Bsns. C. Bsn.

Cors. Pist. Trb. Tuba. Timb.

Solo S. C. T. B.

Orgue

Voc. I. Voc. II. Alt. Vcl. Cb.

Flutes and oboes: descending scale in half notes (accompaniment); texture: color (mm.54-56)

Chorus: motive in imitation

Collection of accidentals is F#-C#-G#, suggesting A major as the possible tonal center

Rhythm: 3:2

Organ: accompaniment reduction (mm.54-56)

Accompaniment motive

Rhythm: violas, lower strings, and organ in quarter and half notes

Texture: accompaniment concentrated on the strings (reinforcing the chorus's lines)

Viola and lower strings: accompaniment in half and quarter notes (descending scale and 4th/5ths)

f b7 E7 A7 D7 G#7 C#7 F#7 b7

Figure 76. *Magnificat-Alleluia*, formal division 6.
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(m. 56)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Clarinets and horn doubling the melody (soprano line)

Cors

Pist.

Trb.

Tuba

Timb.

Solo

Chorus (cadential area)

Susce - pit Is - ra - el ser - vum su - um,

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

Al - la - lu - ia, Al - le - lu - ia.

Orgue

Vons I

Vons II

Alt.

Vcl.

Cb.

p

f

mf

unis.

v/A

Figure 76 (cont.)

(b7-E7-A7-D7-G#7-C#7-f#7-b7-E7 or ii⁷-V⁷-I⁷-IV⁷-vii⁷-III⁷-vi⁷-ii⁷-V⁷) that end on a half cadence (m.56). The collection includes F#-C#-G#, thus indicating A major as the tonal center.

There is no new tempo indication in this new formal division. Therefore, the *moderato* tempo indication of the previous division continues. There are different rhythmic levels, which include eighth notes against triplets and triplet divisions played by the upper strings (mm. 54-55), quarter and half notes played by the woodwinds, violas, and lower basses (m. 56), along with eighth, sixteenth, quarter, and whole notes played by the flutes and oboes (m.56).

***Magnificat-Alleluia* - Formal Division 7** (Refer to Figure 77, pp. 160-161)

Alto Soloist and Orchestra - mm. 57-61⁸⁹

*Suscepit Israel puerum (servum) suum,
recordatus misericordiae suae.
Sicut locutus est ad patres nostros,*

He has helped his servant Israel,
in remembrance of his mercy.
As it was spoken to our fathers,⁹⁰

Formal division 7 consists of one phrase from mm. 57-61 (*Suscepit Israel servum suum* - He has helped his servant Israel), with the soloist's line actually extending to m. 62 (*nostros* - our), an overlap that results from a melodic extension of the theme irrespective of the conclusion of the harmonic phrase, which ends with an authentic cadence in m. 61. Furthermore, the composer changes the texture by adding the woodwinds (and dropping the timpani), changes the tempo to *poco moderato*,

⁸⁹The textual phrase ends in m. 62, thus overlapping with the first bar of the next formal division, which begins on the same bar. The previous formal division, however, ends on the previous bar, where an authentic cadence in c# occurs.

⁹⁰Jeffers, *Translations and Annotations*, 154-155.

introduces new motives in the accompaniment (especially one on the strings), and includes a double-bar between mm. 61-62.

Materials consist of the soloist's phrase and the accompaniment, which is characterized by the strings and organ doubling or reinforcing the melody. Villa-Lobos also introduces repeated D#s and G#s played by the double basses and timpani (mm. 57-59).

The texture is relatively dense. It is mainly the result of the compression of the overall range in the accompaniment and melodic line, the repeated notes (D# and G#), and the use of octaves in the violins and organ.

In formal division 7, the transitional harmony through 7th chords continues with $V^7/G\#-V^7/c\#-V^7/c\#$. If seventh chords make the passage harmonically unstable, it is through one that the piece arrives to a point of relative stability, when a comparatively strong cadence in the context of a piece with many extended chords and weak or deceptive cadences is used by Villa-Lobos in m. 61: V^7-I - in c# minor (authentic cadence).

The rhythm is uncomplicated. It consists generally of paired eighth, quarter, half, and triplet notes outlining the declamation of the text. There is also three against two in m. 59.

***Magnificat-Alleluia* - Formal Division 8** (Refer to Figure 78, pp. 164-165)

Alto Soloist and Orchestra - mm. 62-65

*nostros, ergo*⁹¹ *Abraham et semen*⁹² *eius*
in saecula.

our towards Abraham and seed his for
generations.⁹³

⁹¹Whitaker, *Words (Latin)*. The score includes the word *ergo* (towards) after *nostros* (our).

⁹²Whitaker, *Words (Latin)*. The score includes the word *semen* (seed) instead of *semini* (seed).

Formal division 8, mm. 62-65, is demarcated by changes of tempo and texture (m. 62). The soloist begins a new textual phrase in m. 62 (*erga Abraham et semen* - to Abraham and his seed) and is accompanied by the strings playing a new motive, while the organ and the woodwinds (oboes, clarinets, and bassoons) reinforce the melody and harmony. There is an overlap in m. 65, which functions as the end of formal division 7 and the beginning of formal division 8.

Texture is light and linear with the strings providing one layer of accompaniment and the woodwinds and organ providing a second one (mm. 62-64). The soloist is mostly independent from the surrounding accompaniment with melodic reinforcement provided by the orchestra.

Villa-Lobos directs the listener to A major through the addition of a progression ending on the tonic chord: ii^7-V-ii^2-V-I (mm. 62-63). Worth mentioning is the composer's conclusion of the soloist's line on a shape that reinforces A as the key center: scale degrees 4-3-1-2-7-1.

The new tempo indication is *poco moderato*. There are triplets in all but m. 64 and syncopated rhythm in m. 62 and m. 63, where the violins play a half note tied to tripletquarter notes. There are also paired eighth, quarter, half, and whole notes, which are related to the vocal solo and the accompaniment. Three against two is found in m. 62.

***Magnificat-Alleluia* - Formal Division 9** (Refer to Figure 79, pp. 167-170)

Chorus and Orchestra - mm. 65(6)-76

Alleluia

⁹³ Whitaker, *Words (Latin)* (literal translation). The Jeffers's book (*Translations and Annotations*) reads *Abraham et semini ejus in saecula* (to Abraham and his seed for ever).

Formal Division 8 (mm.62-65) →

⑩ *Poco moderato* (m. 62) ← Tempo indication

Texture: light and linear; woodwinds are added to the fabric

Texture: the woodwinds have one layer of the accompaniment

Rhythm: paired eighth, quarter, half, and whole notes. They are related to the vocal solo and the surrounding accompaniment.

Rhythm: triplets in all measure, except for m.64

Overlap: textual and melodic phrase seem to extend to the end of m.62, while the new formal division begins in at beat one of that measure

Soloist's line: expressive. It is apparently independent from the surrounding layers of accompaniment.

End of phrase (text and melody) | New melodic/textual idea

Rhythm: 3:2

Melodic reinforcement

New section: new accompaniment motives

④⑩ *Poco moderato*

Rhythm: syncopation (mm.62-63)

Texture: the strings have one layer of the accompaniment

A: ii² V ii² V I

Figure 78. *Magnificat-Alleluia*, formal division 8.
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End of Formal Division 8

(m. 65) H

Picc. Fl. Hdb. Clar. Bsns. C. Bon.

Cors. Pist. Trb. Tuba. Timb.

Soloist's line: ends on scale degrees 4-3-1-2-7-1

Solo. *sae - - - cu - la -*

Overlap: at measure 65

Beginning of Formal Division 9

f Al - le - lu - ia, Al - le -

Orgue

Vons I *div. #2* *p* H

Vons II *p*

Alt. *p* *dic.*

Vcl. *p*

Ch. *p*

Figure 78 (cont.)

Formal division 9, mm. 65⁹⁴-76 consists of three phrases sung by the choir, mm. 65-68, mm. 69-72, and mm. 73-76. The phrases are shaped around "alleluia" motives presented at the beginning of each phrase and followed by complementary melodic material.

The strings play an accompaniment consisting mostly of scalar ideas in contrary motion on a sequence of chords in the first phrase. Bassoons play scalar motives while the piccolo, flutes, oboes, brass (no tubas), and the strings (which play both materials) complete the accompaniment in the second phrase. Finally, the strings employ the same scalar idea (mm. 66-68) while the woodwinds (no piccolo), horns, and trumpets complete the accompaniment on the third phrase.

The texture of the passage varies from scalar lines in the organ and strings to short melodic ideas played by small groups of instruments punctuating the structure. Against this textural background, the chorus performs in an essentially homorhythmic style.

The harmony varies between F# minor and its relative major, A major. Tonal centers are F# minor in phrase 1, A major in phrase 2, and again F# minor in phrase 3.

The vocal ensemble drives the rhythm of the passage. "Alleluia" motives are declaimed in an essentially homorhythmic manner consisting mostly of quarter and paired eighth notes. The rhythm of the section consists also of dotted half (m. 68 and m. 76) and half notes (m. 72), notably at the accompaniment and at the cadential areas. The accompanying instruments play the same durations, with the exception of triplets (m. 69 and m. 71), whereas the timpani play thirty-second in tremolos (mm. 71-72 and m. 76).

⁹⁴Measure 65 seems to function as the end of formal division 8 and the beginning of formal division 9.

(m. 65) 11

Picc. Fl. Hrb. Clar. Bons C. Bon.

Cors P'ist. Trb. Tuba Timb.

Solo *sae - - - cu - la.*

S. *Al - le - lu - ia,*

C. *Al - le - lu - ia,*

T. *Al - le - lu - ia,*

B. *Al - le - lu - ia,*

Phrase 1: mm.65-68 →

Formal Division 9 (mm.65-76) →

Orgue *Organ: accompaniment reduction (mm.65-76)*

Vons I *div. #2*

Vons II *p (Orchestra: 1 bar introduction)*

Alt. *p*

Vcl. *p*

Ch. *p*

Texture: chorus in homorhythmic style; Rhythm: durations are mostly in quarter and paired eight notes

Descending

Form/Texture: accompaniment: scalar ideas and chordal sonorities

Figure 79. *Magnificat-Alleluia*, formal division 9.
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(m. 74)

Picc.

Fl.

Hob.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Durations: 32ds (timpani) *mf*

End of Formal Division 9
(and third phrase)

S.

C.

T.

B.

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

Al - le - lu - ia, Al - le - lu - ia.

Orgue

Vous I

Vous II

Alt.

Viol.

Ch.

f#: V

Figure 79 (cont.)

Magnificat-Alleluia - Formal Division 10 (Refer to Figure 80, pp. 172-174)

Alto Soloist and Orchestra - mm. 77-85

*Gloria Patri, et Filio, et Spiritui Sancto.
Sicut erat in principio, et nunc, et semper,
et in saecula saeculorum,*⁹⁵

Glory be to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning, is now,
and ever shall be, world without end,⁹⁶

Formal division 10, the *Gloria Patri* (mm. 77-85), consists of one musical phrase sung by the soloist (*Gloria Patri* - Glory be to the Father). This single phrase has a subphrase segment arrival in mm. 81-82, which is signaled by the conclusion of the textual phrase (*et semper* - and always), the introduction of a new motive on the violins (m. 81), the beginning of the circle of fifths (m. 81), and the reiteration of the note E on the vocal line (mm. 81-82).

The accompaniment consists chords and ascending and descending scalar in the woodwinds (except piccolo), brass (except trumpets), and organ (m. 77), second violins, violas, and organ (mm. 78 and 80), and first violins, organ, violas, cellos, French horns and trombones (mm. 81-85).

Texture and instrumentation favor the overall clarity of the passage, thereby providing proper support to the vocal solo. Besides a relatively dense texture from mm. 77-79, where the brass, woodwinds (except piccolo), second violins, violas, and organ are used, the orchestral appearances are sporadic. The composer intersperses the instruments with the vocal solo, creating an attractive timbral dialogue. Likewise, the

⁹⁵After the first amen, Villa-Lobos inserts yet another "alleluia" and then concludes the piece with another amen.

⁹⁶Jeffers, *Translations and Annotations*, 155.

(43) (m. 77)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Cor

Pist.

Trb.

Tuba

Timb.

Accompaniment: ascending and descending scalar lines (wood./brass and organ)

Accompaniment: sustained chordal sonorities

Texture: relatively dense from mm. 77-79, but overall it favors the clarity of the passage

Rhythm: accompaniment durations in sustained whole, dotted quarter, half (woodwinds and brass), and paired eighth (1st violins) notes

Rhythm: soloist sings syllabically; the solo durations are mostly quarter, paired eighth and half notes

Glo - ria Pa - tri, et Fi - lio, et Spi - ri - tui San - cto ai - cut

Orgue

(43)

Ascending scales in quartal sonorities (violins, violas, and organ)

Vous I

Vous II

Alt.

Vel.

Co.

C: vii^{ab/5} I⁷

Figure 80. *Magnificat-Alleluia*, formal division 10.
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(m. 80)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Clarinets and flutes: sustained notes (chordal sonorities and color)

Cors

Pist.

Trb.

Tuba

Timb.

Solo

e - - rat in prin - ci - pio et nunc et sem - per, et in

Orgue

Ascending scales in quartal sonorities (violins, violas, and organ)

New accompaniment motive (mm.81-83)

div.

Descending lines (violas, cellos [also in the organ])

Vons I

Vons II

Alt.

Vcl.

Ch.

mf

mf

C#7

F#7

B11

E

The musical score is arranged in systems. The first system includes Piccolo, Flute, Horn, Clarinet, Bassoon, and Contrabass. The second system includes Corsage, Piston, Trombone, Tuba, and Timpani. The third system features a Solo voice part with lyrics and an Organ part. The fourth system includes Violins I and II, Alto, Violoncello, and Contrabass. Annotations highlight specific musical features: sustained notes for woodwinds, ascending quartal scales for strings and organ, a new accompaniment motive for the organ, and descending lines for strings and organ. Chord symbols C#7, F#7, B11, and E are indicated at the bottom.

Figure 80 (cont.)

(m. 83) Texture: clarity

Picc. Fl. Hrb. Clar. Bsns C. Bon.

Cors. *mf* *mf*

Pist. Trb. *mf* Tuba

Timb.

Syncopation (m.83)

Solo *sae* - - *cu* - *la* *sae* - *cu* - *lo* - - - - *rum* .

Orgue

Vons I Vons II

Alt. Vcl. Cb.

Ascending and descending scalar lines (harmony and counterpoint)

C: V⁷⁽⁹⁾ I

The musical score is divided into several systems. The first system includes Piccolo, Flute, Horns, Clarinet, Basses, and Contrabass. The second system includes Corsos, Pistols, Trombones, and Tuba. The third system features a Solo voice part with lyrics 'sae - - cu - la sae - cu - lo - - - - rum .', an Organ part, and a vocal ensemble (Vons I, Vons II) with an annotation 'Ascending and descending scalar lines (harmony and counterpoint)' and a large arrow indicating a melodic line. The bottom system includes Alto, Violoncello, and Contrabass. The score is marked with 'Texture: clarity' and 'Syncopation (m.83)'. The key signature changes from C major to E-flat major (V⁷⁽⁹⁾) and back to C major (I).

Figure 80 (cont.)

use of long sustained notes in the woodwinds and strings from mm. 80-85 also factors in the clarity of the section.

Villa-Lobos announces the *Gloria Patri* (Glory Be to the Father) through a short chromatic passage in m. 76, where he enharmonically respells C# as Db (Figure 83). He then continues with the scale lines in contrary motion, reaches a weak $\text{vii}^{\text{o}7}/\text{I}^7/\text{C}$ in m. 78, and finally makes a definite statement of C as the tonal center through a circle of fifths (C#7/F#7-B11/E-A/D-G9-C) that culminates with a $\text{V}^{7(9)}/\text{I}$ cadence in mm. 84-85.

Enharmonic respelling
(C# = Db)

C: $\text{vii}^{\text{o}6/5}$ I^7

Figure 81. *Magnificat-Alleluia*, mm. 74-79 (organ reduction only).
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DURAND (Eschig).

The rhythmic aspect is characterized by the syllabic style of the soloist's line, which consists mostly of quarter, paired eighth, and half notes. Two levels of accompaniment are present, one chiefly in long held notes (whole, tied whole, and half notes) and the other in quarter notes, paired eighth, and triplets (mm. 81-83 only). The triplets are in three against two in m. 81 and m. 82. Syncopated rhythm occurs only in the solo line (m. 83, p. 175).

***Magnificat-Alleluia* - Formal Division 11** (Refer to Figure 82, pp. 177-178)

Chorus and Orchestra - mm. 86-90

Amen

Formal division 11, mm. 86-91 (first beat only), consists of one vocal phrase in which the choir sings chords on the word "amen." The chorus is partially or entirely doubled by the oboes, clarinets, French horns, violas, lower strings, and organ in m. 86, which are then joined by the trumpets and violins in m. 87. In addition, the oboes, clarinets, trombones, violins, and organ in m. 86, and the clarinets, trumpets, and organ present an accompaniment motive apparently based on the principal "alleluia" theme of the piece (m. 87). Another motive is played by the bassoons, contrabassoon, trombones, tuba, and organ in beats three and four of m. 87.

Measures 88-90 recapitulate mm. 4-6, with the following significant differences: a) the chorus is now added in the passage, b) the piccolo plays the triplets motive instead of the flutes (first measure), c) the flutes play the motive played by the oboes in m. 4 and only then move to the triplets motive on the second measure, d) the oboes play the triplets motive in m. 88 and only then double the melody in mm. 90-91, e) the clarinets double the melody in m. 88 and only then move to the triplets motive, and f) the strings and the organ doubled the materials added by the chorus.

In contrast to the clarity and thinness of the previous formal division, the texture is thicker in this section, with the entire orchestra (except timpani) doubling the chorus⁹⁷ and providing the accompaniment of the passage. This section functions as a final

⁹⁷The chorus briefly extends the formal division to the first beat m. 91, where the bass and tenor lines end.

Formal Division 11 (mm. 86-90) →

Texture: thick, with all instruments are used, except for the piccolo and timpani

Rhythm: accompaniment durations in triplets, eighth, and sixteenth notes

(m. 86)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Doubling (partial or complete)

Rhythm: chorus on half notes against accompaniment (doubling + motives)

Texture: chorus sings homophonically; Rhythm: syllabically

Descending motive: half notes in stepwise motion →

S.

A - men,

A - men,

A - men,

The other parts (AATBB) complete the harmony

A - men,

A - men,

A - men,

A - men,

A - men,

Rhythm: men sing quarter and eighth notes →

Orgue

Doubling (organ)

Accompaniment motive

Vons I

unis.

div.

This motive is also in fl. ob. tr. (86 & 87)

Vons II

unis.

div.

Doubling (strings)

Alt.

Doubling (strings)

Vcl.

Cb.

Figure 82. *Magnificat-Alleluia*, formal division 11.
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End of Formal Division 11 Beginning of Formal Division 12 →

(m. 89) (15) a tempo 40

Picc.

Fl. *mf*

Hrb.

Clar. *mf*

Bons

C. Bon

Rhythm: syncopation

Cors

Pist.

Trb.

Tuba

Timb.

S. A - - - men, A - - - men. Al le lu ia,

C. A - - - men, A - - - men. Al - le - lu -

T. A - - - men A - - - men men

B. A - - - men A - - - men men

Orgue

Vous I

Vous II

Alt.

Vcl.

Ch.

C: vii⁷ vi

Figure 82 (cont.)

bridge to the return of the second formal division of the piece, thereby preceding the actual recapitulation. It remains in C despite the composer's skillful use of ambiguous melodic and harmonic inflections pointing to the relative minor key. These elements deceive the listener when the composer follows a $v^{\flat 7}/C$ chord with vi , instead the expected I (tonic) following the half-diminished leading-tone chord (m. 91).

The chorus singing in longer durations against the surrounding accompaniment motives provides the rhythmic drive of the passage. Durations are mostly half notes except for the quarter and eighth notes sung by the men from mm. 89-91 (first beat only) and the motivic accompaniments in eighths, sixteenth, and triplets. Three against two rhythm occurs from mm. 88-90 and syncopated rhythm is found in m. 90.

Magnificat-Alleluia - Formal Division 12 (Refer to Figure 83, pp. 180-183)

Chorus and orchestra - mm.91-98

Amen

Formal division 12, mm. 91-98, is the more extended recapitulation of formal division 1. It recapitulates mm. 7-14, with these relevant differences: a) the oboes now double the melody throughout the recapitulation, b) the indications *rallentando* --- *ritardando* --- *a tempo* originally found in m. 9 are not present in the recapitulation (m. 95), c) the alto soloist joins the choir from m. 96, d) the trombones are added in mm. 97-98 (mm. 13-14), e) the strings now continue doubling the chorus from mm. 95-98 (mm. 11-14), f) the organ is added doubling the chorus and accompaniment, g) instead of the fermata originally used in m. 14, the composer prolongs the duration of the last chord in m. 98 by adding a tied half note, h) the timpani plays two quarter notes instead of the original rolling in mm. 98 and in m. 99 (m.14).

[illegible]

Figure 83 (cont.)

End of Formal Division 12

(m. 98)

Picc.

Fl.

Hrb.

Clar.

Bons

C. Bon

Cors

Pist.

Trb.

Tuba

Timb.

Solo

S.

A.

T.

B.

Orgue

Vous I

Vous II

Alt.

Vcl

Co

Al - le - lu - ia,

A - men,

A - le - lu - ia,

A - men,

A - le - lu - ia,

A - men,

A - le - lu - ia,

A - men,

A - le - lu - ia,

A - men,

Al - le - lu - ia,

A - men,

div

Timpani play quarter notes instead of rolling

No fermata in m.98 (m.14)

Figure 83 (cont.)

The texture is essentially the same as in formal division 1, with the relevant variation that now the organ doubles the chorus and the oboe doubles the soprano line, thereby adding more color and timbral depth to the passage. Harmonic and rhythmic designs are the same as in mm. 7-14.

***Magnificat-Alleluia* - Formal Division 13** (Refer to Figure 84, pp. 185-188)

Chorus, alto soloist, and orchestra - mm. 99-106

Amen

Villa-Lobos added the most powerful part of the piece beginning in m. 99, the second "amen" section, which extends to the end of the piece in m. 106. There are three short "amen" passages in this last formal division: the chorus singing homophonically on quarter and half notes (mm. 99-100), a powerful polyphonic amen on triplets, quarters, and eighth notes (creating three against two) from mm. 101-103, and the final amen utterance followed by a commanding orchestral unison on A (mm. 104-106).

Accompaniment materials consist of the orchestra doubling or reinforcing the materials on the first "amen" and strictly doubling the vocal ensemble on the second and third. The third and final "amen" is a cadential section in which the composer's use of all performance forces creates a powerful dramatic conclusion for the piece. The texture is the densest of the entire piece, a result of the combination of all the vocal forces with the orchestral tutti, the expansion of the ranges, the increase in dynamics, and the intensification in the rhythmic contrast of the lines, especially the use of three against two.

Beginning of Formal Division 13 (mm. 99-106) →

(m. 98)

Picc. Fl. Hrb. Clar. Bons. C. Bon.

Texture is dense: all performance forces except for the timpani

Rhythm: 3:2 →

Woodwinds and brass: accompaniment (doubling and motives)

Corr. Pist. Trb. Tuba

Chorus sings homophonically (amen)

Solo. S. C. T. B.

Al - le - lu - ia, A - men,

Orgue

Strings: doubling and harmonic complement

Vous I. Vous II. Alt. Vcl. Cb.

Figure 84. *Magnificat-Alleluia*, formal division 13.
 MAGNIFICAT-ALLELUIA. Music by Heitor VILLA-LOBOS. © 1986 by editions
 DURAND (Eschig).

Accompaniment: motives on half and quarter notes (oboe, lower woodwinds, brass, organ, and strings) along with shorter durations - 16th and 16th triplets - on clarinets, flutes and piccolo. (m. 100)

End of the first amen

Beginning of the second amen

Accompaniment: entire orchestra doubles the chorus

Woodwinds and brass: doubling, harmonic, and timbral reinforcement

Texture: chorus and soloist continue homophonically

Rhythm: chorus on half notes

Second amen: chorus and soloist on polyphonic texture accompanied by the full orchestra (timpani in m. 103)

Rhythm: 3:2

Harmony: sequence of 4ths/5ths AD-G-C-F-B-E-A-D-G-C-F-B-E-A → To measure 103

Figure 84 (cont.)

Rhythm: *allargando* indication

Harmony: sequence of 5th/4ths continues before the V⁷-I cadence A: V⁷ I

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Formal division 13 leads the piece to an unambiguous affirmation of A as one the central tones of the entire piece. Villa-Lobos once again applies a sequence of fourths and fifths beginning in m. 101 (A-D-G-C-F-B-E-A-D-G-C-F-B-E-A) and arrives to a V⁷-I cadence in A major at m. 103. He then appends a coda like moment ending on the orchestral unison on the tonic A (m. 106).

The durations are quarter, half, triplets, and sixteenth notes (mm. 99-100) on the first amen, triplets, quarters, and eighth notes on the second one (mm. 101-103), and thirty second (timpani only), quarter, half (also dotted), and whole notes on the third one (mm. 104-106). The two eighth notes of the last amen (m. 105) are obviously a result of Villa-Lobos's last statement of the piece's main motive. Syncopated rhythm occurs in mm. 99-103. Three against two is found in all measures, except in m. 100 and mm. 103-106. Finally, the score also includes an *allargando* indication in m. 103 and a fermata in m. 105.

Conducting Suggestions - *Magnificat-Alleluia*

The Interplay of the Chorus and Soloist - Orchestral Accompaniment

The interplay of chorus and soloist and the apparent opposition of choral sections mainly based on simple motives against solo sections based on long themes might be useful tools to be considered by conductors preparing to conduct the work. Melodic doublings or reinforcement by the orchestra, notably considering Villa-Lobos's marvelous skill as an orchestrator, should probably be another tool for conductors to consider.

When Villa-Lobos's places the soloist on lines that seem to be relatively independent from the surrounding context, he seems to, once again, be declaring that

the human voice has instrumental potential. Therefore, the linearity of the lines, notably those sung by the soloist, seems to be an important interpretive feature of *Magnificat-Alleluia*.

Orchestration and the Texture

One important element of the piece's overall design is the relative clarity of the accompaniment, achieved through regular changes of texture and instrumentation at each section. These changes in the accompaniment fabric seem to favor textual and melodic delivery consistently through the work, a performance goal that Villa-Lobos seems to have sought by designing this area of the piece in this manner. Interestingly, despite the orchestra's somewhat supplementary function in the piece, at least in respect to its accompaniment role, it is relevant that conductors be attentive to the fact that Villa-Lobos's orchestras seem to "sing" in this type piece, even though it is simply accompanying the chorus. Thus, a constant dialogue in expressiveness between the voices and the instrumental body should probably be called for, especially the inner layers of the accompaniment lines and motives, which are expressive.

The composer employs the orchestra in a very skilled manner, frequently changing the orchestration at important points of the formal design (Table 20, pp. 192-195). These changes seem to be designed to provide variations in color, texture, rhythm, harmony and, obviously, to signal changes in formal divisions. One important tool in preparing for the piece could be to map out these changes, a fundamental device in determining each formal division. Thus, conductors could note what groups or families the composer uses in each formal division, and what instruments double or reinforce the melody, along with those that provide harmonic support to the vocal forces. Finally, the

Table 20. *Magnificat-Alleluia*, orchestration by formal division.

Area/Formal ► ▼▼ Division►	1 (mm. 1-6) Orchestral Introduction	2 (mm. 7-14) Chorus and Orchestra	3 (mm. 15-35) Alto Solo and Orchestra	4 (mm. 36-43) Chorus and Orchestra
Piccolo	not included	✓	not included	not included
Flutes (2)	✓	✓	✓	✓
Oboes (2)	✓	✓	✓	not included
Clarinets - (Bb,2)	✓	✓	✓	not included
Bassoons (2)	✓	✓	✓	✓
Contrabassoon	✓	✓	✓	not included
French Horns - (F, 2)	✓	✓	✓	✓
Trumpets - (Bb,2)	✓	✓	not included	✓
Trombones (2)	✓	✓	not included	✓
Tuba	✓	✓	not included	✓
Timpani	✓	✓	not included	not included
Alto Solo	not included	not included	✓	not included
Chorus	not included	✓	not included	✓
Organ	✓	not included* (*m.7, 1 chord)	✓	✓
Violins	✓	✓	✓	✓
Violas	✓	✓	✓	✓
Celli	✓	✓	✓	✓
Double Basses	✓	✓	✓	✓

Table 20 (cont.)

Area/Formal ► ▼▼ Division►	5 (mm. 44-53) Alto Solo and Orchestra	6 (mm.54-56) Chorus and Orchestra	7 (mm. 57-61) Alto Solo and Orchestra
Piccolo	not included	not included	not included
Flutes (2)	✓	✓	not included
Oboes (2)	✓	✓	not included
Clarinets - (Bb,2)	✓	✓	not included
Bassoons (2)	✓	not included* (m. 54, 1 note)	not included
Contrabassoon	✓	not included* (m. 54, 1 note)	not included
French Horns - (F, 2)	✓	✓	not included
Trumpets - (Bb,2)	✓	not included	not included
Trombones (2)	✓	not included* (m. 54, 1 note)	not included
Tuba	✓	not included* (m. 54, 1 note)	not included
Timpani	✓	✓	✓
Alto Solo	✓	not included	✓
Chorus	not included	✓	not included
Organ	✓	✓	✓
Violins	✓	✓	✓
Violas	not included	✓	✓
Celli	✓	✓	✓
Double Basses	✓	✓	✓

Table 20 (cont.)

Area/Formal ► ▼▼ Division►	8 (mm. 62-65) Alto solo and Orchestra	9 (mm. 65-76) Chorus and Orchestra	10 (mm. 77-85) Alto solo and Orchestra
Piccolo	not included	not included	not included
Flutes (2)	✓	✓	not included
Oboes (2)	✓	✓	✓
Clarinets - (Bb,2)	✓	✓	✓
Bassoons (2)	✓	not included* (m. 54, 1 note)	✓
Contrabassoon	✓	not included* (m. 54, 1 note)	✓
French Horns - (F, 2)	✓	✓	✓
Trumpets - (Bb,2)	✓	not included	not included
Trombones (2)	✓	not included* (m. 54, 1 note)	not included
Tuba	✓	not included* (m. 54, 1 note)	not included
Timpani	✓	✓	not included
Alto Solo	✓	not included	✓
Chorus	not included	✓	not included
Organ	✓	✓	✓
Violins	✓	✓	✓
Violas	not included	✓	not included
Celli	✓	✓	✓
Double Basses	✓	✓	✓

Table 20 (cont.)

Area/Formal ► ▼▼ Division►	11 (mm. 86-90) Chorus and Orchestra	12 (mm. 91-98) Chorus, soloist, and Orchestra	13 (mm. 99-06) Chorus, soloist, and Orchestra
Piccolo	✓	✓	✓
Flutes (2)	✓	✓	✓
Oboes (2)	✓	✓	✓
Clarinets - (Bb,2)	✓	✓	✓
Bassoons (2)	✓	✓	✓
Contrabassoon	✓	✓	✓
French Horns - (F, 2)	✓	✓	✓
Trumpets - (Bb,2)	✓	✓	✓
Trombones (2)	✓	✓	✓
Tuba	✓	✓	✓
Timpani	not included	✓	✓
Alto Solo	✓	✓	✓
Chorus	not included	✓	✓
Organ	✓	✓	✓
Violins	✓	✓	✓
Violas	not included	✓	✓
Celli	✓	✓	✓
Double Basses	✓	✓	✓

organ appears to be an integral part of the orchestration and there is no score indication instructing it is not obligatory. Omitting the organ seems to be a possibility in performance practice, since it is mostly doubling the accompaniment.

The apparent relentless forward movement of the work seems to be largely a byproduct of the composer's constant use of weak or delayed cadences, as opposed to those rarer structural ones. Therefore, it seems advisable that the large-scale rhythmic gestures, the large-scale arsis-thesis elements of the piece, could be aimed for by giving careful attention to the harmonic aspect of the piece. From a practical standpoint, singers and orchestra should be directed to those areas of the score where such facts occur, especially those pitches and harmonies that reveal these areas.

Choral Sections

The choral sections of *Magnificat-Alleluia* - the alleluia and amens - are relatively short but very expressive moments. They create a constant dialogue with the alto soloist, organically complementing each other. Therefore, as the piece is in a single movement and there are no definite longer stops (except for occasional fermatas), the performers should probably be encouraged to see the solo and choral components as directly related to each other, even beyond the formal division boundaries. In this respect, the text becomes a fundamental aspect of the piece, as the "alleluias" and "amens" seem to confirm the line of thought of the soloist's biblical text. Consequently, the final "amen" becomes one major focal point of the piece, where all performance forces seem to converge textually, rhythmically, and harmonically, these areas being once again reinforced by the composer's ability to intensify the layers of texture and use the entire orchestra to achieve these expressive goals.

Vocal and Accompaniment Issues

The vocal aspect of the piece is well designed by Villa-Lobos. Vocal lines are relatively simple, expressive, and are kept within comfortable ranges. They are frequently doubled or reinforced by the orchestra, which should facilitate performance. The size of the orchestra and the use of organ suggests that a mid-size to large choral group should be used in the performance of the work. Conductors should treat the balance of orchestral and vocal forces with attention. On one hand, there is the nature of accompaniment, which provides support and indicates a subsidiary function of the orchestra. However, the expressiveness of both the vocal and instrumental areas in *Magnificat-Alleluia* should call for a careful treatment of the layers of texture, notably the linear aspects of the orchestra⁹⁸ such as accompaniment motives and orchestral doublings.

Conducting Technique

Magnificat-Alleluia should present only moderate difficulty concerning conducting technique. Clear cues at the choral orchestral entrances, precise gestures at formal division changes, notably when tempo and dynamic changes occur, seem to be some of the factors conductors should note when preparing the piece. The conducting gestures in *Magnificat-Alleluia* call for a more legato-expressive style. Constant orchestral cues, the expressiveness of the soloist's phrases and accompaniment combined, frequent tempo changes between formal divisions, and the different choral entrances in the polyphonic choral sections will demand very precise gestures from conductors.

⁹⁸The composer generally uses groups or complete families of instruments in the internal layers of the texture. However, there is a French horn solo beginning in m. 26.

Score Observations

The score is well prepared, with some minor problems. For example, in m. 52 and m. 53, second beat, the clarinet note should be E# instead of E double-sharp (Figure 88).

The image shows a musical score for woodwinds, specifically measures 51 through 53. The staves are labeled on the left: Picc. (Piccolo), Fl. (Flute), Hrb. (Horn), Clar. (Clarinet), Bons. (Bassoon), and C. Bon. (Contrabassoon). The Picc. and Fl. staves have a treble clef, while the others have a bass clef. The music is in 4/4 time. In measure 52, the Clarinet part has a note on the second beat that is marked with a double-sharp (E double-sharp) instead of a sharp (E#). The dynamic marking 'p' (piano) is present in measures 52 and 53 for the Clarinet, Bassoon, and Contrabassoon parts.

Figure 85. *Magnificat-Alleluia*, woodwinds, mm.51-53.
MAGNIFICAT-ALLELUIA. Music by Heitor VILLA-LOBOS. © 1986 by editions
DURAND (Eschig).

There are also no clefs in the violin lines in m. 74, but the surrounding context clearly indicates the treble clef (Figure 89, p. 198). There is also a limited number of dynamic indications, which suggests that sometimes the composer might have expected the dynamic levels to be concluded from the surrounding context.

Preparing the Piece - General Suggestions

In preparing the choir to perform the piece, it seems that a general principle could be to practice the choral sections only at first but begin incorporating the transitions from and to the solo sections as soon as possible. That way, the choral singers would get



Figure 86. *Magnificat-Alleluia*, strings, mm. 74-76.
 MAGNIFICAT-ALLELUIA. Music by Heitor VILLA-LOBOS. © 1986 by editions
 DURAND (Eschig).

used to the overall design of the piece from an earlier stage of its preparation. At what point of the process one might add the soloist will probably have to do with the availability of soloists from the ensemble or community, notably for amateur choirs. As the principal soloist and the orchestra frequently join the choral group for one rehearsal and the actual performance(s), having a soloist earlier might remove some of the excitement created by the newcomers at the end of the rehearsal process.

Magnificat-Alleluia, despite being a comparatively large-scale composition within Villa-Lobos's choral output, is a relatively accessible piece. There are certainly several areas of occasional technical challenges, but the piece is extremely attractive in its expressive aspects and its dramatic effect, despite its overall simplicity.

Conclusion

Despite the existing scholarship on Heitor Villa-Lobos's life and music, significant performance research on his choral music has been limited. Writings related to the specific analysis and rendition of his pieces for choir are relatively rare, notwithstanding a large choral output with a variety of styles, including the existence of compositions of the magnitude of *Magnificat-Alleluia* and *Bendita Sabedoria*. Their quality and accessibility suggest that more frequent performance of these works could make a tremendous contribution to the active repertoire of many amateurs and professional choral groups.

As Villa-Lobos's last two choral works, *Magnificat-Alleluia* and *Bendita Sabedoria* occupy a very important point in the culmination of his career. They direct us to the past, since they show the mature Villa-Lobos after decades of experience as a composer. Yet they also point to the future, since compositions from this phase of the composer's life still reveal the experimental Villa-Lobos, influencing subsequent generations of Brazilian composers.⁹⁹ Along with significant performance facts, these two great pieces deserve research and more frequent inclusion in musical concerts due to the inherent musical qualities, the stark contrast between them, the variety of choral and orchestral techniques used by the Brazilian master, and the many technical aspects to be studied by conductors.

As explained above, Villa-Lobos's life and his last two choral compositions, *Magnificat-Alleluia* and *Bendita Sabedoria*, by their significance on his career as a

⁹⁹Wright, *Villa-Lobos*, 121.

composer, along with their inherent musical qualities, create a compelling subject for academic research.

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Appendix: Consent Letters

Consent Letters from the Publishers to Use the Music Scores

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October 21, 2004

Hoffmann Urquiza Pereira
Hiwassee College
225 Hiwassee College Dr.
Madisonville, TN, 37354

The Music Sales Group



RE: MISSA SAO SEBASTIAO (MASS IN HONOR OF ST. SEBASTIAN)
By Heitor Villa Lobos


Dear Mr. Pereira:

This letter is to confirm our agreement for the nonexclusive right to reprint measures from the composition(s) referenced above for inclusion in your thesis/dissertation, subject to the following conditions:

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Aida Garcia-Cole
Print Licensing Manager

Date Sent: 10/17/2004 10:50 PM
From: Hoffmann Urquiza Pereira <pereirhu@hiwassee.edu>
To: Hoffmann Urquiza Pereira <pereirhu@hiwassee.edu>
Subject: (fwd) Re: Villa-Lobos's Pater Noster

-----Original Message-----

Date: Mon, 20 Sep 2004 21:02:22 -0400
From: pereirhu (Hoffmann Urquiza Pereira)
Subject: Re: Villa-Lobos's Pater Noster

Dear Dr. Skeels:

Thank you for promptly responding my e-mail. With all these security requirements on our e-mail systems, it was kept on a folder that I rarely access, on which I did not expect it to be found. On the other hand, I believe what may have happened to my original e-mail is that it got lost in the electronic path, perhaps due to Internet security. Apparently this has happened on our system in the past and I apologize for any inconvenience this may have caused.

Regarding your questions about "Pater Noster" on my recent e-mail, I already have copies of the Cantus Quercus edition of the piece, which I have used with my select choir. Thank you for your kindly offering to send a copy of it, but it will not be necessary. Concerning your second question, I plan to include one or a few excerpts of "Pater Noster" on my dissertation. I shall be including the statement you have provided in your e-mail along with the excerpts. Thank you for your assistance.

I hope we will have other opportunities to collaborate in the future. As I explained to you on my phone call, I know a few composers in Brazil that might be interested in publishing their music in other countries, notably in the U.S. On the other hand, I know many choral pieces in Portuguese that could potentially be published and, I believe, add quality repertoire to the field.

Cordially,

Hoffmann Urquiza Pereira
Music Coordinator & Director of Choral Activities
Hiwassee College
225 Hiwassee College Dr.
Madisonville, TN, 37354
423-442-2001, ext. 1867; fx: 423-420-1896
pereirhu@hiwassee.edu, hpereir@excite.com

=====

On Wednesday, September 15, 2004 2:06 AM, Wilbur Skeels wrote:

>
>Date: Tue, 14 Sep 2004 23:06:35 -0700
>From: Wilbur Skeels
>To: Hoffmann Urquiza Pereira <pereirhu@hiwassee.edu>
>Subject: Re: Villa-Lobos's Pater Noster
>
>Dear Mr. Pereira:
>
>We regret that we never received your prior email, or we would most
>certainly have responded. I am glad to see dissertation work being done on
>Villa-Lobos' choral music. Yes, we publish the Pater Noster, not just in
>the USA, but we have world publishing rights to that and a number of other
>choral works of this composer. Do you have a copy of our critical edition
>which corrects numerous errors in the 1952 collection Musica Sacra? If not,
>we will send you one.
>

>It is not quite clear what you mean by "include this edition" in your
>dissertation. Do you wish to reproduce the whole of our printed edition,
>excerpts, or what? You may have permission to copy all or part of our
>edition providing you include a statement as follows along with the
>reproduced music: "Copyright © 1952 by Heitor Villa-Lobos; © 1999 by
>Villa-Lobos' heirs; this edition published exclusively by Cantus Quercus
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>
>We would be most interested in seeing your dissertation when it is
>published. Hopefully it might be available online through your University
>Library?
>
>Sincerely,
>
>Dr. Wilbur Skeels
>
>Dr. Wilbur Skeels
>Composer, Editor & Publisher
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>
>
>
>At 11:04 PM 9/14/2004 -0400, you wrote:
>>To Whom It May Concern:
>>
>>My name is Hoffmann Urquiza Pereira. I am presently in the final stages
>>of my doctoral dissertation at Louisiana State University, which
>>dissertation covers the choral music of Heitor Villa-Lobos. I happen to
>>be friends with Liduino Pitombeira, who is actually one of my recruits at LSU.
>>
>>One of the pieces I would like to include in my dissertation is
>>Villa-Lobos's "Pater Noster," which happens to be published by Cantus
>>Quercus in the United States. Could you, please, let me know what I would
>>need to do to secure permission from you in order to include this edition
>>in my dissertation? I sent a similar e-mail a few months ago but received
>>no answer.
>>
>>Thank you for your help.
>>
>>Cordially,
>>
>>Hoffmann Urquiza Pereira
>>Music Coordinator & Director of Choral Activities
>>Hiwassee College
>>225 Hiwassee College Dr.
>>Madisonville, TN, 37354
>>423-442-2001, ext. 1867; fx: 423-420-1896
>>pereirhu@hiwassee.edu, hpereir@excite.com
>
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Date Sent: 08/09/2004 12:02 PM
From: Clemens.Morgenroth@bmg.com
To: pereirhu@hiwassee.edu
Subject: RE: Doctoral Document: Choral Music of Heitor Villa-Lobos - Permi

Hey Hoffmann:

I have received a reply from France regarding your request. It should be ok for free. Here are the copyrights:

BENDITA SABEDORIA
Music by Heitor VILLA-LOBOS
© 1958 by Editions DURAND (Eschig)

MAGNIFICAT ALLELUIA
Music by Heitor VILLA-LOBOS
© 1986 by Editions DURAND (Eschig)

NONETTO
Music by Heitor VILLA-LOBOS
© 1929 by Editions DURAND (Eschig)

QUATUOR (POUR HARPE, CELESTA, FLUTE ET SAXOPHONE ALTO MI BEMOL AVEC VOIX FEMININES)
Music by Heitor VILLA-LOBOS
© 1955 by Editions DURAND (Eschig)

CHOROS N°10
Music by Heitor VILLA-LOBOS
© 1928 by Editions DURAND (Eschig)

MISSA VIDAPURA
Music by Heitor VILLA-LOBOS
© by Editions DURAND (Eschig)

Please also give details on your publication (like the number of bars and the movement when there are different ones).

best,

Clemens

-----Original Message-----

From: Hoffmann Urquiza Pereira [<mailto:pereirhu@hiwassee.edu>]
Sent: Tuesday, August 03, 2004 5:22 AM
To: Morgenroth, Clemens, BMG - Los Angeles
Subject: RE: Doctoral Document: Choral Music of Heitor Villa-Lobos - Permi

Hi Clemens:

How are you doing? I hope you are doing well! Thank you for your prompt answer to my e-mail. I am sorry I could not reply to it in a timely manner, but I was out-of-town for several weeks and had very limited access to the Internet while away. So, here I am, contacting you as soon as I got back to

Vita

Hoffmann Urquiza Pereira was born in Recife, Pernambuco, Brazil. He is in his fourth year as Director of Choral Activities/Assistant Professor of Music and now in his second year as Head of the Music Department at Hiwassee College (Madisonville, Tennessee), where he conducts the Hiwassee Concert Chorale and Shalom Chamber Choir, along with teaching all levels of music theory, ear training, and music appreciation.

He has brought a wealth of conducting experience to the Hiwassee community, having studied choral and orchestral conducting in both Brazil and the United States for over 19 years. His teachers in choral conducting include Drs. Fred Spann and Alcingstone Cunha (*Seminário Teológico Batista do Norte do Brasil*), Dr. Brian Trevor, Dr. Sara Lynn Baird (Louisiana State University), and Dr. Kenneth Fulton (Louisiana State University). He studied orchestral conducting with Henrique Gregori (*Conservatório Pernambucano de Música*, Brazil), Osman Giuseppe Gioia (*Orquestra Sinfônica do Recife*, Brazil), and Michael Buttermann (Louisiana State University/Jacksonville Symphony Orchestra, FL/Rochester Symphony Orchestra, NY), along with additional participation in conducting workshops with internationally renowned conductors such as Sir David Wilcocks (King's College, Cambridge), James Paul (Baton Rouge Symphony Orchestra), Robert Porco (Indiana University), David Davidson (Dallas Symphony Chorus), and Rodney Eichenberger (Florida State University).

With musical preparation in both the church and professional fields, Urquiza Pereira holds degrees of *Bacharel em Musica Sacra* (Bachelor of Sacred Music) from

Seminário Teológico Batista do Norte do Brasil (North Brazil Baptist Theological Seminary), *Licenciatura em Música* (Licentiate in Music) from *Universidade Federal de Pernambuco* (Pernambuco Federal University), and a Master of Music Degree from Louisiana State University.

Hoffmann has worked as music director in several churches since 1986, including *Igreja Batista do Pinheiro* (Maceió, Brazil), *Igreja Presbiteriana de João Pessoa* (João Pessoa, Brazil), and St. John's United Methodist Church (Baton Rouge, Louisiana). His conducting appointments prior to Hiwassee College include the *Sião Festival Coral* (Salvador, Brazil) and graduate work with the LSU *A Cappella* Choir, LSU Chamber Choir, and the LSU University Orchestra. He was also Assistant Conductor of LSU Women's Chorus and LSU Glee Club.

Throughout his career, he has conducted a variety of choral repertoire that includes Mozart's *Credo Mass* (K.257), Pachelbel's *Jauchzet dem Herrn*, and Handel's *Chandos Anthem* no.4, among many other choral pieces. He also conducted Haydn's Symphony no.1 with the LSU University Orchestra and did graduate work in orchestral conducting that included Mendelssohn's *Italian Symphony*, operas, oratorios, and other orchestral repertoire.